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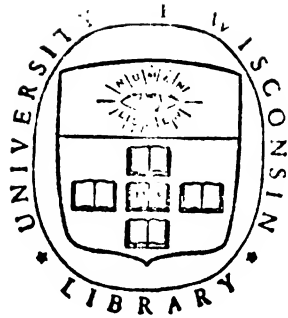
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ATTIC
RED-FIGURED VASES
IN
AMERICAN MUSEUMS

BY

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**TO
EDWARD WARREN
AND
JOHN MARSHALL**

PREFACE

THE earliest vases dealt with in this book belong to the last quarter of the sixth century B.C., the latest to the end of the fifth or the beginning of the fourth. I have not included the fourth-century Attic fabrics: the Meidias hydria marks the lower limit of my enquiry, the upper is marked by the work of the Andokides painter, one of the first artists to use the red-figured style. Within the period thus determined, I deal primarily with the red-figured vases in United States museums: I have tried to find out who painted each. I have not been able to assign every vase to its author, although I do not consider that an impossible task, but I have managed to put in place most of the more, many of the less, important pieces. The greater number of the painters being both anonymous and hitherto unknown, I have been obliged to write down lists of their works, whether preserved in Europe or in the United States: for it was not enough to say that this vase was by the same hand as that other: two points given, a straight line can be drawn which will pass through them; three, and the circle can be made: but an artist's activity is not to be compared with a simple geometrical figure.

I neither expect that all my attributions will be unhesitatingly accepted, nor wish that they should. Some of them will be self-evident, most of them require to be studied and checked. Part of this checking can be done by means of published reproductions, but of published reproductions only a small proportion are trustworthy, none equivalent to the vase itself. To supply a good picture of every vase mentioned was naturally beyond my power, but the generosity of the authorities has enabled me to figure a good number of unpublished vases in the museums of America and Europe, to which I have added new and better illustrations of some vases which have been reproduced before: one or two of my pictures are repeated unaltered from older publications.

Most archaic vases, nearly all later vases, are unsigned. The signatures that occur are of two kinds: the proper name is followed either by *ἔγραψεν* — "so-and-so painted me" — or by *ἐποίησεν* — "so-and-so made me." The first kind of signature tells the name of the artist who painted the vase: the second merely the name of the man who owned the workshop from which the vase came. It cannot be said that the *best* vases are signed either by painter or by "maker": some of the best are, most are not. One may take it as certain that many artists never signed their names, many others only rarely. If the Helen kotyle, now in Boston, had not been found, a leading vase-painter would have remained nameless. Nameless, but not unknown: for the name of an artist is the least important thing about him.

The process of disengaging the work of an anonymous artist is the same as that of attributing an unsigned vase to a painter whose name is known. It consists of drawing a conclusion from observation of a great many details: it involves comparing one

vase with another, with several others, with all the vases the enquirer has seen. Enough *εγγραφει* vases have been preserved to show that the Attic vase-painter possessed a highly individual style. However obscure he may be, the artist cannot escape detection if only sufficiently delicate tests be applied. It was hard at first, I remember, to distinguish the Syriskos painter from the painter of the Copenhagen amphora, or even the Villa Giulia painter from the painter of the Chicago stamnos. But now it is quite easy.

There is always danger, of course, of mistaking for the master's work what is really a close imitation by a pupil or companion; of mistaking for the pupil's work what is a late, a careless, or an erratic work by the master; of confounding two closely allied artists. One or other of these things must have happened more than once in the following pages: but I believe that most of what I have written will stand; and when I have felt doubt I have expressed it.

Most, one might say, of the archaic, and many of the later painters in red-figure, are represented in America by one or more pieces. It follows that the vases mentioned in this book form no inconsiderable fraction of extant red-figured vases. I have given the shape and subject of each vase cited and said where it is to be found and where, if at all, it has been reproduced. I have not given complete bibliographies, but have indicated only the best or the primary publications; derivative publications I have commonly, corrupted publications nearly always, ignored. The full names of books and of collections, abbreviated in the text, will be found in the publicational and museographic indices respectively. The list of shapes, which precedes the indices, explains what I mean by a calyx-krater, a Nolan amphora, an oinochoe type 6, and the like. I have used the word "pot" to signify a vase which is not a cup: a better word can be easier imagined than discovered. At the publisher's request, I have called the picture on the interior of a cup I, the outside pictures A and B: instead of calling the inside picture A, as has hitherto been my habit, the outside B(a) and B(b). I have been guilty of a certain looseness, in retaining the phrase 'signed by Brygos as maker', when I mean 'bearing the name of Brygos as maker.' I have recorded the love-names used, although the love-name is immaterial for determining the authorship of a vase. Attributions adopted from others are acknowledged: in the lists, by the originator's name within square brackets.

I wish to offer my warmest thanks to the authorities of the American museums for the courteous welcome they gave me when I was in the United States, and for their generosity in allowing me to choose vases in their care for publication: to Dr. L. D. Caskey and Mr. Morris Carter at Boston, to Miss G. M. A. Richter, Dr. Edward Robinson, and Mr. H. F. Davidson at New York, to Miss Dudley at the Fogg Museum of Harvard University, to Dr. Edith Hall and Dr. G. B. Gordon at Philadelphia, to Miss Reed and Professor Rhys Carpenter at Bryn Mawr, to Professor D. M. Robinson at Baltimore and to Professor Paul Baur at Yale.

I wish also to thank Mr. A. H. Smith for his kindness in allowing me to publish vases in the British Museum, and Mr. E. J. Forsdyke and Mr. F. N. Pryce for help with photographs: Mr. D. G. Hogarth for his permission to publish vases in the Ashmolean Museum: Dr. Oscar Waldhauer, in Petrograd, Mr. Edmond Pottier, in

the Louvre, the late Mr. de la Tour, in the Paris Cabinet des Médailles, Professor Christian Blinkenberg, in Copenhagen, Dr. Julius Bankø, in Vienna, Dr. Adolf Köster, in Berlin, Dr. Johannes Sieveking, in Munich, Mr. B. P. Lascelles, in Harrow, Mr. Charles Ricketts and Mr. Charles Shannon, and Mr. E. P. Warren; in their collections. Mr. Warren also made me free of his collection of drawings.

I am deeply indebted to the Syndics of Harvard University Press for undertaking to publish my book, and to the staff for the pains taken in producing it, and I owe a very special debt to Dr. Joseph Clark Hoppin for recommending it to the Press, for furnishing guarantees, for verifying references, for suggesting improvements, in fact for a hundred services without which the book could not have appeared. My warmest thanks are also due to Miss Lucy Buckler, who superintended the typing of my manuscript, to Mr. Andrew Gow, who, as well as Dr. Hoppin, has read the proofs, and has improved the text in many places by his scholarly criticism; and to Professor G. H. Chase and Mr. W. H. Buckler, who showed me great kindness.

This book is dedicated to Edward Warren and John Marshall, a dedication doubly appropriate as an expression of gratitude for constant kindness, and as a recognition of their unwearied labour in building up the magnificent collections of vases in America.

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VASES IN AMERICA

CHAPTER I

THE EARLIEST VASES: THE ANDOKIDES PAINTER AND THE PAINTER OF THE MENON AMPHORA

THE ANDOKIDES PAINTER

KLEIN, in his *Meistersignaturen*, pp. 188-191, mentions six vases with the signature of the potter Andokides. Norton, in *AJA.* 1896, pp. 1-41, drew up a list of vases in the style of 'Andokides', some of which, he thought, might have been executed by pupils. Now Nos. 2, 4, 5, and 6 in Klein's list were painted by one hand, by the same hand as the eight unsigned vases in Norton's list. Twelve vases then by a single artist, one of the first to use the red-figure technique. His name is not known, but for convenience' sake he may be termed 'the Andokides painter'. The list of his works which follows does not differ from Norton's list, except that Klein's Nos. 1 and 3 are excluded as not by the artist who painted the rest. Since Norton wrote his article, some of the vases have been better published, others published for the first time. An excellent account of the style of the Andokides painter is given by Hauser in his commentaries on the signed amphorae in Paris and Berlin (*F.R.* 2, pp. 267-271 and 3, pp. 73-76).

VASES BY THE ANDOKIDES PAINTER

I. Amphorae, type A.

- (a) The same subject on both sides, on one side in the red-figure, on the other in the black-figure technique.
 - 1. Boston 01.8037. *AJA.* 1896, pp. 40-41. Achilles and Ajax playing dice.
 - 2. Boston 99.538. Cecil Smith, *Forman Cat.* plate no. 305: A, Fig. 1, after Cecil Smith. Herakles driving an ox to sacrifice.
 - 3. Munich 2301 (Jahn 388). *F.R.* pl. 4 and 1, pp. 15 and 266. A, after *F.R.*, Buschor, p. 147. Athena visiting Herakles.
- (b) A, red-figure; B, black-figure: the two subjects different.
 - 4. Louvre F 204. *AJA.* 1896, pp. 14-15: Pottier, *Album*, pl. 78: Perrot 10, pll. 6-7 and p. 277: phot. Giraudon. A, Herakles and Kerberos: B, Dionysos with maenads and silens.
 - 5. London, B. M. B 193. *AJA.* 1896, p. 10: Walters, *Ancient Pottery*, 1, pll. 31-32. Photos. Mansell 3055 and 3054. A, Herakles and the lion: B, Achilles and Ajax playing dice.

6. Bologna 151. *AJA.* 1896, pp. 18-19: Pellegrini, *V.F.* pp. 44-46: photos. Poppi. A, Dionysos with maenad and silens: B, Herakles and the lion.
- (c) Both sides red-figure.
 7. Leipzig. *Jahrbuch* 11, p. 183 (Hauser). A, Herakles and the lion: B, rider attended.
 8. Louvre G 1. *F.R.* pl. 111: phot. Giraudon. Klein's No. 5. A, fight: B, concert.

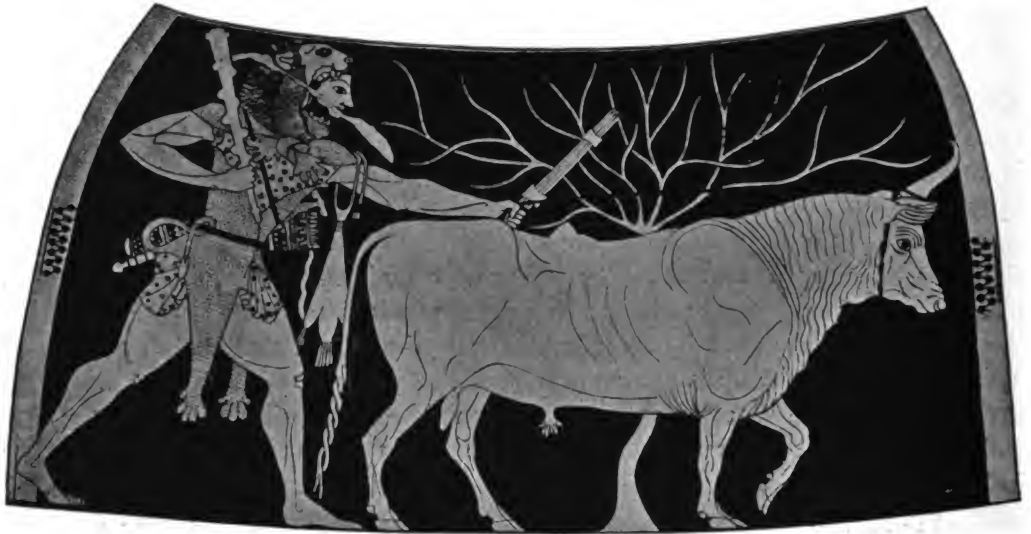


FIG. 1: Boston 99.538.

9. Berlin 2159. *F.R.* pl. 133 and 3, p. 73. Klein's No. 4. A, the struggle for the tripod: B, wrestlers.
10. Orvieto, Conte Faina, 64. Detail of A, Hadaczek, *Ohrschmuck*, p. 19. A, Herakles and the Amazons: B, Dionysos with maenad and silens. A very fine piece.
- (d) White figures reserved on black ground.
 11. Louvre F 203. *AJA.* 1896, pp. 2-3. Pottier, *Album*, pl. 78: phot. Giraudon. Klein's No. 2. A, Amazons: B, women bathing.
- II. Cup. Partly red-figure, partly black-figure.
 12. Palermo. *Jahrbuch* 4, pl. 4 = Perrot 10, p. 275. Klein's No. 6. (Interior lost): A and B, soldiers.

The Boston amphora with Achilles and Ajax is a sound but not very interesting work. The subject (see Hauser in *F.R.* 3, p. 66) is common both in black-figure painting and in archaic red-figure, and other artists treated it better: for beauty of technique the Boston amphora is not comparable with Exekias' masterpiece in the Vatican (*F.R.* pll. 131-132); in vivacity it falls short of a much smaller vase, the

black-figured lekythos, Boston 95.15. The Boston Herakles amphora (Fig. 1), shows the painter in a happier mood: for all the careful detail, the design is big; both man and ox have life and have character. The subject is a rare one, but recurs on a b.f. neck-amphora in Berlin (1856: Gerhard, *T.G.* pl.15.1-2).

An Early Neck-Amphora

Of the twelve vases assigned to the Andokides painter, one is a cup and eleven are amphorae. The earliest red-figure vases are mostly amphorae¹ or cups. The only red-figured neck-amphora which can be placed in this period is the curious vase in



FIG. 1 bis: Boston 00.335.

Boston (03.790) published by Hartwig in *RM.* 16, pl. 5 and p. 119 (A, Dionysos and silen: B, maenad and Dionysos). The painter of this vase has taken a small neck-amphora with triple handles of the ordinary black-figure type — the so-called 'red-bodied amphora' — and put two red-figure pictures on it without much regard for the look of the pot. Nor are the pictures good in themselves. The work of the

¹ For the meaning I give to the word 'amphora', unqualified, see the appendix on shapes.

Andokides painter is always clean and gay, if not so certain, so precise, as the best black-figure drawing: this neck-amphora exhibits the first awkward gropings of the red-figure technique. It may be older than the Andokidean amphorae: at any rate the painter has not mastered the new style. Hartwig connected it with 'Andokides', but its analogies are not with the work of the Andokides painter, but with such infantile stuff as the Munich amphora 2300 (Jahn 375) and the column-krater, by the same hand as Munich 2300, in the Faina collection at Orvieto (61: A, r.f., a divinity mounting a chariot; B, b.f., Herakles and Triton).

THE MENON PAINTER

Let us turn back to Klein's list of Andokides vases. Klein's No. 3, the amphora in Madrid (63: *Jahreshefte* 3, pp. 70-71; Leroux pll. 5-6) is not by the same hand as his Nos. 2, 4, 5, and 6. Miss Hall has pointed out that the Madrid amphora stands especially close to the capital amphora in Philadelphia signed by the potter Menon (*Philadelphia Museum Journal* 5, pp. 32-36: A, Apollo with Leto and Artemis; B, youth with horses). The Madrid 'Andokides' and the Philadelphia 'Menon' are by one painter: nearly akin, and very likely by the same hand, is the Munich amphora with the love-name Hippokrates (2302; Jahn 373: details, F.R. 1, p. 151). The style of the Menon painter differs radically from that of the Andokides painter. In some respects it is more modern, but in one respect it keeps nearer to the black-figure technique: the minor folds of the clothes are sometimes rendered by means of lines incised on the reserved ground. A few early vases use incision for inner markings of clothes or naked body, but the practice is unsuited to red-figure painting, and soon died out. You find it on the Hippokrates amphora, on the Philadelphia vase, on a small cup in Compiègne (1106: youth running with a pointed amphora in his arms), on the Carlsruhe alabastron signed by Hilinos and the painter Psiax (242: *AJA.* 1895, p. 486), on the earliest of Phintias' vases, the Munich cup 2590 (F.R. pl. 32), and, I suspect from Miss Richter's description (*Bull. Metr. Mus.* 10, p. 100, note 1), on the cup signed Psiax recently added to the New York museum (14.146.2: *ibid.* p. 98).

The Menon amphora was first published by Noël des Vergers, *l'Etrurie*, pl. 9: it has been discussed by Bates in *AJA.* 1905, pp. 169-181, by D. M. Robinson in *AJA.* 1908, pp. 431-435, and by Miss Hall in the *Philadelphia Museum Journal* 5, pp. 31-37. Buschor (p. 152) has already coupled it with the Madrid Andokides.

Unless I am mistaken, the gay, pretty plate, Boston 00.335 (Fig. 1 bis: Hoppin, *Euthymides and his Fellows*, pl. 24.2) is a later work of the Menon painter. Within a border of black and white chequers, a Nereid is running through the sea: I am not sure if the incised inscription ΘΕΤΕΣ is old.

CHAPTER II

EARLY ARCHAIC CUPS AND PLATES

OLTOS

THE painter Oltos, whose name we know from two signed cups, must have been a pupil of the Andokides painter. New York has a good example of Oltos' work, the psykter with athletes, 10.210.18 (Fig. 3). Boston has a pretty fragment (10. 219: Fig. 2), with a figure of Eros, which is to be compared with the Ἔρως ὑπερπόντιος (the Coming of Love) on the Oltos cup in Palermo (Pollak, *Zwei Vasen*, p. 33).

Another fragment by Oltos, with a running maenad, has been inserted by a modern restorer into a cup of late archaic style in Baltimore: a third, with part of a woman playing the flutes, is in Bowdoin College.

The Boston Eros is flying with a fillet in his hands: the Palermo Eros is riding on a dolphin. These two are among the earliest pictures of Eros on Attic vases: contemporary, but by other artists, are the Eros on a cup in Florence signed by the maker Chachrylion (*Mus. Ital.* 3, pl. 2), who flies over the sea, holding a flower; and another on a cup in London (B.M.E 13: Murray, *Designs*, No. 10), who is rising into the air with a flower in his hand.



FIG. 2: Boston 10.219.

The Bowdoin and Baltimore fragments are both parts of cups. A complete Oltos cup is Boston 13. 83 (I, soldier, with [M]EMMNO[N] KAVOΣ: between eyes, A, archer: B, soldier on tiptoe: Klein, *Liebl.* p. 55, Memnon No. 8). The workmanship is not good, but the foreshortened figure of the archer is interesting. The same figure is found on other r. f. vases of early archaic style: on a fine neck-amphora with twisted handles in Petrograd (610: A, Herakles shooting; B, the Hesperid snake), and a neck-amphora with triple handles in Brussels (296); and on the contemporary b. f. hydria, with Herakles and Geryon, Munich 1719 (Jahn 407): turned round, and seen from behind, on the Arezzo volute-krater (F.R. pl. 61), the neck-amphora Louvre G 107 (*Mon.Piot* 9, p. 37 = F.R. 2, p. 9) and the Leagros cup, Klein, *Liebl.* p. 73.

Hartwig, in his *Meisterschalen*, pp. 71-84 and 683, attributed eight unsigned vases to Oltos: only one of these is by Oltos, the Euxitheos vase in London: the seven others are not. The Louvre Eurystheus cup, No. 27 in the following list, was rightly connected with Oltos by Pottier (*Cat.* 3, p. 897).

Oltos is chiefly a painter of cups. His earliest are eye-cups of mixed technique and of the most simple type, but by the time he paints the signed piece in Corneto



FIG. 3: New York 10.210.18.

(*W.V.*, D pll. 1-2) the red-figured cup has almost reached its full development, for the eyes have disappeared, the four palmettes have been cut down to two and tucked away under the handles, and the ground once occupied by eyes and palmettes is left free for figures. Oltos' drawing is usually lively, and his stories clearly told, witness the Munich Ransom of Hektor (*F.R.* pl. 83) or the Paris Herakles and the Boar (*W.V.*, 1890-1891, pl. 10); but when he is careless, as he often is, his lines get coarse and harsh, making the drawing look ragged and slovenly. His cups, with the exception of the big Corneto cup, never show him quite at his best: to see how

well he could draw, you must look at the London Achilles vase (Fig. 4), or the London stamnos with Herakles and Acheloos (*W.V.*, D pl. 6). The painter of these two pots has this great advantage over the Andokides painter, that he has complete command of the *relief-line*. The older painter used relief-lines, but cautiously, sparingly, because he could not rely on his hand; he was not master of the 'wiry line' which could match the true furrow bitten by the graver of the black-figure artist; and so his work, beside his pupil's, looks a little soft and nerveless. Oltos' best work is certain, tight, metallic; no stroke, you feel, could have been but as it is.

The deeds of Herakles; the Trojan War; Dionysos, his companions, and his human followers; these are Oltos' favourite themes. He has no great affection for the palaestra: take away the New York psykter, and his athletic pictures are few and unimportant.

VASES BY OLTOS

I. Neck-amphorae of Nikosthenic shape (see *BSA.* 18, p. 217, note 2).

1. Louvre G 3. Pottier, *Album*, pl. 88; Perrot 10, pp. 388 and 389. A, Chiron with the child Achilles; B, Menelaos and Helen. On each side of the neck, a Nereid. On each handle, an armed runner. Signed by the maker Pamphaios.

2. Louvre G 2. Pottier, *Album*, pl. 88; A, phot. Giraudon = Buschor, p. 149; B, Perrot 10, p. 390. A, silen and maenad: B, silen and maenad. On each side of the neck, a naked woman putting her sandals on. On each handle, a victor. Signed by the maker Pamphaios.

II. Amphora, type C.

3. London, B.M. E 258. Gerhard, *A.V.* pl. 187. Fig. 4, from new drawings, with the restorations, now removed, omitted. A, Achilles: B, Briseis. Signed by the maker Euxitheos.



FIG. 4: London B.M. E 258.

III. Stamnos.

4. London, B. M. E 437. *W.V.*, D pl. 6. A, (phot. Mansell 3221) Herakles and Acheloos: B, silen and maenad. Signed by the maker Pamphaios.

IV. Psykter.

5. New York 10. 210. 18. Detail, Fig. 3. Athletes. Of the names, the following are clearly recognizable: Smiky[thos], [Hip]pome[don], Antiphanes, Alketes, Epainetos, Kleainetos, Dorotheos.

V. Kotyle.

6. Athens, Acropolis E 13, fragmentary. A, Herakles and Apollo, the struggle for the tripod: B, Triptolemos.

VI. Fragments of pots.

7. Boston 10. 219. Fig. 2. Eros with wreath.
8. Rome, Villa Giulia. *Mon. Linc.* 23, p. 286. Man's head.

VII. Fragmentary plate (?).

9. Odessa. *Mémoires de la Société archéologique d'Odessa* 22, pl. 3, 1. Menelaos and Helen.

VIII. Plate.

10. Berlin 2313. Gerhard, *T. G.* pl. 13, 1-2. Athena. Fragmentary signature . . ΕΓΟΙΕΙ.

IX. Cups.

Eye-cups, inside b.f., outside r.f.

11. Louvre F 125. Pottier, *Album*, pl. 72 = Perrot 10, p. 273. I, man running: A, youth running: B, ram. Signed by the maker Nikosthenes. Klein, *Meist.*, p. 70, Nikosthenes No. 73.
12. Louvre F 126. Pottier, *Album*, pll. 72-73. I, archer: A, diskobolos: B, akontist.
13. Louvre F 127. Pottier, *Album*, pl. 73. I, soldier running: A, siren: B, siren.
14. Altenburg 224. I, Poseidon: A, naked youth: B, nose.
15. Oxford 515. *JHS.* 24, p. 303. I, soldier running: A, diskobolos bending: B, male bending. Love-name Memnon: Klein, *Liebl.* p. 55, No. 5.
16. Castle Ashby, the Marquis of Northampton. I, Hermes running: A, Nereid running: B, Nereid running.

Eye-cups, both sides r.f.

17. Boston 13.83. I, soldier: A, archer: B, soldier. Love-name Memnon: Klein, *Liebl.* p. 55, Memnon No. 8.
18. Louvre G 19. I, youth: A, rider: [B, lost]. Love-name Memnon: Klein, *Liebl.* p. 55, Memnon No. 7.

R.f. cups without eyes

19. Berlin 2264. *W. V.*, D pl. 2; Ext., *Jahrbuch* 17, pp. 55-56. I, soldier with trumpet: A, Ajax and Aeneas fighting for the body of Patroklos; B, Achilles setting out, with his chariot. Signed by Euxitheos as maker and Oltos as painter: Klein, *Meist.* p. 135, Euxitheos, No. 1.
20. Louvre G 18. B, *Mon.* 10, pl. 22. 2. I, woman with castanets: A, fight, Achilles and Troilos, with Aeneas: B, charioteer. Love-name Memnon: Klein, *Liebl.* p. 59, Memnon No. 27.
21. Florence 3923. I, rider: A, fight: B, charioteer. Love-name Memnon: Klein, *Liebl.* p. 56, Memnon No. 16.

22. Louvre G 23. (1, nearly all modern): A and B, fights.
23. London, B. M. E 17. I, (Murray, *Designs* No. 13) komast: A and B, fights. Love-names Memnon and Simiades: Klein, *Liebl.* p. 57, Memnon No. 21.
24. Copenhagen, Thorvaldsen Museum 100. I, archer: A, Ajax and Achilles playing dice: B, Aeneas and Diomed.
25. Munich 2618 (Jahn 404). F.R. pl. 83. I, seated youth: A and B, the Ransom of Hector. Love-name Memnon: Klein, *Liebl.* p. 58, Memnon No. 25.
26. London, B. M. E 16. I, Murray, *Designs* No. 12: A and B, phot. Mansell 3170. I, youth with hydria: A, Ajax leaving home, with chariot: B, Dionysos with maenads and silens. Love-name Memnon: Klein, *Liebl.* p. 57, No. 22.
27. Louvre G 17. W. V. 1890-1891, pl. 10 = Perrot 10, pp. 369-371. I, youth with lyre: A, Herakles and Eurystheus: B, Odysseus in chariot. Love-name Memnon: Klein, *Liebl.* p. 58, Memnon No. 24.
28. Berlin 2263. I, youth greaving: A, Herakles and the Amazons: B, Iolaos mounting chariot. Love-name Memnon: Klein, *Liebl.* p. 56, Memnon No. 17.
29. London, B. M. E 18. I, Murray, *Designs* No. 14. Jahn, *Dichter auf Vasenbildern*, pl. 3: B, *Mon. Linc.* 19, p. 95, fig. 11. I, naked woman putting her sandals on: A, Herakles and the Amazons: B, komos. Love-name Memnon: Klein, *Liebl.* p. 59, Memnon No. 29.
30. Copenhagen. I, naked woman with laver: A, Herakles and Kyknos: B, Theseus and the Minotaur. Love-name Memnon: Klein, *Liebl.* p. 60, Memnon No. 30.
31. London, B. M. E 8. I, Murray, *Designs* No. 5 = Perrot 10, p. 372. I, youth with lyre: A, Herakles and Kyknos: B, Dionysos and giants.
32. Lost. Noël des Vergers, *l'Etrurie* pl. 38. I, athlete with halteres: A, Herakles and Geryon: B, departure, with chariot.
33. Corneto. *Mon.* 10, pll. 23-24. W. V., D pll. 1-2. Perrot 10, pp. 469-471. I, soldier running: A, the gods in Olympos: B, Dionysos with silens and maenads. Signed by Euxitheos as maker and Oltos as painter: Klein, *Meist.* p. 136, Euxitheos No. 2.
34. Berlin 4220. I, youth with cushion: A, Achilles and Chiron: B, silens and maenad. Love-name Memnon: Klein, *Liebl.* p. 58, Memnon No. 23.
35. Orvieto, Museo Civico 452. I, soldier running: A and B, Dionysos, silens, and maenads. Love-name Memnon: Klein, *Liebl.* p. 56, Memnon No. 15.
36. Munich 2606 (Jahn 1087). I, naked woman with sponge: A, Dionysos with silen: B, riders and man. Love-name Memnon: Klein, *Liebl.* p. 59, Memnon No. 28.
37. Florence 81601. I, youth: A, maenad and silen with mule: B, komos. Love-name Automeris.
38. Florence. I, (?): A, silens and maenads: B, sacrifice.

39. Brussels R 253. I, woman with castanets: A and B, maenads and silens. Love-name Memnon: Klein, *Liebl.* p. 59, Memnon No. 26.
40. Compiègne 1093. I, komast: A and B, silens and maenads (names EPATON, EVOΓE, . . . ONE, POΔO, Θ[A]VIA: mentioned by Miss Fränkel, *Satyr-u. Bakchennamen*, p. 92, no. g).
41. Florence. I, naked youth moving r., arms extended: A, two silens: B (?).
42. Oxford 516. *JHS.* 24, p. 304. I, komast: A, symposion: B, komos. Love-name Memnon: Klein, *Liebl.* p. 57, Memnon No. 20.
43. London, B. M. E 19. Jahn, *Dichter auf Vasenbildern*, pl. 6. (I, Murray, *Designs* No. 15.) I, archer: A and B, komos. Love-name Memnon: Klein, *Liebl.* pl. 56, Memnon No. 14.
44. Ferrara. *Bollettino d'Arte* 5, (1911), p. 342. I, youth anointing himself. Love-name MEMON.
45. Formerly in Hartwig's possession at Rome. I, athlete with halteres. Klein, *Liebl.* p. 57, Memnon No. 19.
46. Palermo 1518. Pollak, *Zwei Vasen*, p. 33. I, Eros riding a dolphin.
47. Parma. I, woman running.
48. Palermo. *Mus. Chiusino*, pl. 177. I, maenad running.

Fragments of Cups

49. Bonn. Ext., between eyes, youth with horse.
50. Bowdoin College. Ext., woman fluting.
51. Baltimore. Ext., maenad.
52. Munich. I, woman putting her sandals on. Μεμνο[ν] καλος.

Of the numerous cups with the signature of the maker Chachrylion, three bear considerable resemblance to the work of Oltos: the London cups B. M. E 41 (*W.V.*, D pl. 7) and B. M. E 40 (*W.V.*, D pl. 7), and the lost cup published by Noël des Vergers, pl. 37.

THE EPELEIOS PAINTER

The cups with the love-name Epeleios in Bryn Mawr (Gsell, *Nécropole de Vulci*, pll. 13-16 = *AJA.* 1916, p. 324; I, new, *ibid.* p. 323: I, youth with stick: A and B youths and men), and New York (og. 221. 48: *Bull. Metr. Mus.* 5, p. 142, fig. 2: I, komast: A and B, komos) are by a contemporary of Oltos who in some ways resembles him. His best work is the large Epeleios cup in Munich (2619, Jahn 331: I, a silen filling a krater with wine, and crying that wine is sweet: A, Peleus and Thetis: B, komos). No better than the American examples are the cups in Würzburg (345: Gerhard, *A. V.* pll. 293-294, figs. 1, 2, 4, and 7: I, youth at herm: A and B, youths and men), and in Corneto (I, youth with oinochoe: A and B, komos).

THE PAINTER OF THE BOWDOIN EYE-CUP

The series of cups painted by Oltos gives an almost complete picture of the early history of the red-figured cup. The picture may be supplemented by looking at the

work of a minor painter, the author of the pleasing eye-cup in Bowdoin College (I, youth running with armour: A and B, athletes), for he has left three examples of a type of eye-cup not used by Olto.

VASES BY THE PAINTER OF THE BOWDOIN EYE-CUP

Cups

- (a) Palmettes at the handles, the figures on A and B between eyes. The interior b.f.
1. The Hague, Mr. C. W. Lunsingh Scheurleer. I, b.f., athlete with akontia and pick: A and B, athlete bending with halteres.
- (b) Palmettes at the handles: the figures on exterior between eyes.
2. Bowdoin College. I, naked youth running with helmet and shield: A, youth with halteres: B, youth bending with halteres.
- (c) Eyes at the handles: the figures on exterior between palmettes.
3. Rome, Mr. Augusto Castellani. I, komast with oinochoe and wine-skin: A, athlete bending with pick: B, athlete bending with halteres.
 4. Würzburg 432. A, Jüthner, *Antike Turngeräthe*, p. 37 = Norman Gardiner, *Greek Athletic Sports*, p. 340. I, hoplitōdromos: A, athlete bending with akontion: B, the same.
 5. Louvre G 70. Pottier, *Album*, pll. 96-97. I, youth with club and cloak (hunter): A, youth trumpeting: B, youth seated on wine-skin with horn.
- (d) Large cups with picture in the interior only.
6. Altenburg 234. Youth stripping shield.
 7. Frankfort, Städtisches Historisches Museum. Hartwig, pl. 19, 1. Komast with horn. The love-name false (Hauser, *Jahrbuch* 10, p. 164).



FIG. 5: Yale 169.

THE PAINTER OF THE CERBERUS PLATE

The plate, like the amphora, is an archaic form. We have a good many early archaic examples and some by painters of the developed archaic period, one for instance by the Brygos painter (Athens, Acropolis Collection: Klein, *Euphronios*, p. 52),

another by Makron (see p. 106), but there are very few in the free period. One painter, Epiktetos, has left as many as eleven plates. None of these are in America, but there are two pretty plates at Yale and two in Boston by an early archaic painter who shared Epiktetos' fondness for the shape. Yale 169 (Fig. 5) represents Aias and Cassandra (ΚΑΤΑΔΡΑ) at the statue of Athena; Yale 170, Dionysos and a dancing silen: Baur noticed (*Cat.* p. 20) that the two were by the same artist. The better of the Boston plates (01.8025) represents Herakles and Kerberos, accompanied by Hermes. Hartwig, who published it in *Jahrbuch* 8, p. 160, pointed out that it was by the same hand as the plate with Hermes killing Argos, formerly in the Blaydes collection (*A. Z.* 1847, pl. 2). Another plate by this artist is Louvre G 67, Theseus and the Minotaur (Pottier, *Album*, pl. 96). The damaged plate Boston 03.385, with



FIG. 6: London B.M. E 138.

two athletes named Xenophon and Dorotheos, was found in the same tomb as the Argos plate, and is by the same artist. Part of a seventh plate in the British Museum (E 138, Fig. 6) with an akontist—there were originally two figures—makes a pendant to the Boston athletes and completes the list of this painter's works as far as known to me.

THE HERMAIOS PAINTER

Froehner, in the *Burlington Club Catalogue* 1888, Nos. 5, 6, 7 (Plate 3 = *Coll. Van Branteghem* Nos. 28, 29, 30), published three small cups from the Branteghem collection, all found together and all of just the same size. No. 5 is now in Petrograd, No. 6 in the British Museum (E 34: *BSA.* 14, p. 294, a), and No. 7 (= Hartwig, *Meist.* p. 32) in Boston (95.33). In his text, Froehner called No. 6 a pendant to No. 5: in a sense it is, but No. 7, by reason of its subject, a maenad, makes a more natural counterpart to No. 5, which has a picture of Dionysos. And yet No. 5 bears the signature, like No. 6, of the maker Hermaios, while No. 7 is signed by the maker Chachrylion. All three cups seem to be by one hand; Nos. 5 and 7 are certainly so. We have a good number of cups signed by the maker Chachrylion, not all painted by one man: and four small cups signed by the maker Hermaios, which do seem to be. One of these, with a horseman on it, is in Boston (03.844): the fourth (Hermes: *El. Cér.* 3, pl. 73: new, *BSA.* 14, p. 294, b) is in the British Museum (96.10-22.1). Closely akin, and perhaps by the same hand, is the larger cup signed by the maker Chelis, Munich 2589 (Jahn 736: *F.R.* pl. 43).

EPIKTETOS

The only vase in America signed by the dainty Epiktetos is the Thirsty Silen cup in Baltimore (Fig. 7, from *Jahrbuch* 6, pl. 5.1): but the fragmentary cup, Boston,

10.212 is also his (Fig. 9). It is an accomplished little piece: a silen kneels lifting a horn to his lips; his face is wizened like a monkey's (the wrinkles on cheek and forehead done in brown); the tendons of his foot are marked; and he has a bright crimson tail.



FIG. 7: Baltimore.



FIG. 8: London B.M. E 24.

The foreshortening of the left leg shows that Epiktetos, in his later days, was not insensible to the new mode in art which will be spoken of in the next chapter. Fig. 8 is from a third silen cup by Epiktetos, London, B. M. E 24, with a silen kneeling and weighing, it seems (Perrot 10, p. 361) a wine-skin, to judge how much wine is left. The action of the Baltimore silen has been explained and illustrated by Hartwig (*Jahrbuch* 6, pp. 252-255 and 7, p. 118). It is the *de dolio haurire* of Cicero.

A fourth silen vase, the Boston cup with the love-name Hipparchos (95.34: Klein, *Liebl.* p. 62) is, I think, a late work of Epiktetos: it goes with the silen cup in Corneto published in *RM.* 5, p. 341.



FIG. 9: Boston 10.212.

VASES BY EPIKTETOS

I. Cups.

(a) With pictures on both sides.

1. Orvieto, Conte Faina. I, (b. f.), stag: between palmettes and eyes, A, athlete running: B, nose. Signed by Hischylos as maker and Epiktetos as painter. Klein No. 4.
2. London, B. M. E 3: I, *JHS.* 29, pl. 12. I, (b. f.), young rider: between palmettes and eyes, A, silen with pelta and horn: B, silen

- with oinochoe trumpeting. Signed by Hischylos as maker and Epiktetos as painter. Klein No. 2.
3. Petrograd 645. I, (b. f.), komast: between palmettes and eyes, A, fat komast: B, mule. Signed by Hischylos as maker and Epiktetos as painter. Klein No. 3.
 4. Würzburg 358. A, A.Z. 1885, pl. 16.4. I, (b. f.), komast: between palmettes and eyes, A, silen sitting on the ground: B, horse. Signed by Nikosthenes as maker and Epiktetos as painter. Klein No. 1.
 5. Louvre G 5. Pottier, *Album*, pl. 89 = Perrot 10, pp. 361-362: A, BCH. 1897, p. 239. I, komast with amis: between eyes and palmettes, A, sldier picking up spear: B, archer. Signed by Pamphaios as maker and Epiktetos as painter. Klein No. 6.
 6. Berlin 2262. Gerhard, A. V. pl. 272. I, new, Winter, *Kunstgeschichte in Bildern* 1, pl. 88.4. I, silen with wine-skin: A, athletes: B, youth with horses. Signed by Pamphaios as maker and Epiktetos as painter. Klein No. 7.
 7. London, B. M. E 38. F. R. pl. 73.1. I, after F. R., Buschor, p. 157: A and B, phot. Mansell 3172. I, komos; youth fluting and naked woman dancing: A, Herakles and Busiris: B, symposion. Signed by Python as maker and Epiktetos as painter. Klein No. 8.
 8. London, B. M. E 37. I, Murray, *Designs* No. 22: A and B, phot. Mansell 3171. I, symposion: man singing and playing: A, Theseus and the Minotaur: B, komos. Signed by Epiktetos. Love-name Hipparchos. Klein No. 9.
 9. Vatican (Helbig 540). *Mus. Greg.* 2, pl. 84.2. I, flute-player and armed runner: A, Athena mounting Herakles' chariot: B, komos. Inscription ΕΓΟΙΕΞΕΝ. Klein, *Meist.* p. 113, No. 9.
 10. Louvre G 6. I, woman seated playing lyre: A, fight: B, maenads. Signed by Epiktetos. Love-name Hipparchos. Klein No. 10.
- (b) Picture inside only.
11. Ferrara. *Boll. d'Arte* 1911 (5), p. 341, fig. 1 = *AJA.* 1911, p. 271. Komast running. Signed by Epiktetos.
 12. Formerly in the Pourtalès collection. Panofka, *Cab. Pourtalès*, pl. 41. Komast. Signed by Epiktetos. Klein No. 11.
 13. Baltimore. *Jahrbuch* 6, pl. 5.1. = Fig. 7. Silen lying and drinking. Signed by Epiktetos.
 14. London, B. M. E 24. *B. M. Cat.* 3, pl. 6.1 = Perrot 10, p. 360. New, Fig. 8. Silen with wine-skin. Signed by Epiktetos. Klein No. 12.
 15. Copenhagen. Jahn, *Ber. der sächs. Gesellsch.* 1867, pl. 5.1. New, Fig. 9 bis. Hermoglyph. Love-name Hipparchos. [Klein.]
 16. Petrograd inv. 14611. From Berezan. Naked woman with baubons (cf. Klein No. 5). Love-name Hipparchos.
 17. Heidelberg A 13, fragmentary. Naked woman squatting.

18. Athens, Acropolis A 114. Benndorf, *G. S. V.* pl. 12.2 = *W. V.* 3, pl. 2.4. Minotaur . . . ΕΓΟΕ . . .
19. Rome, Prince Torlonia. *Jahrbuch* 6, pl. 5.2. Komast balancing kotyle on his leg. Signed by Epiktetos. Klein No. 13.
20. Boston 95.34. Klein, *Liebl.* p. 62. Silen riding wine-skin. Love-name Hipparchos.
21. Corneto. *RM.* 5, p. 341. Silen with wine-skin.
- (c) Fragments of cups.
22. Athens, Acropolis A 97. I, symposion: youth playing kottabos. . . . ΦΣΕΝ.
23. Athens, Acropolis A 192. Ext. Herakles and the lion. [ΕΦΙΚ] ΤΕΤΟΣ . . .
24. Cabinet des Médailles. I, two youths: 1, moving r., r. hand raised: 2, moving r., looking round. ΚΑΥ . . .
25. Cabinet des Médailles. I, symposion (head of man lying on mattress left, holding flutes).
26. Palermo. *JHS.* 12, pl. 19 and p. 340. A, Herakles and Eurytos: B, fight. . . . ΕΓΟΙΕΣΕΝ.
27. Boston 10.212. Fig. 9. A, silen kneeling with horn.
28. Athens, Acropolis A 194. I, maenad. Love-name Hipparchos.



FIG. 9 bis: Copenhagen.

II. Plates: all signed by Epiktetos.

29. Cabinet des Médailles 510. Phot. Giraudon. Komast. Klein No. 18.
30. Cabinet des Médailles 509. Phot. Giraudon. Silen running with flutes. Klein No. 17.
31. Lost. Dionysos and silen. Klein No. 22.
32. Castle Ashby, the Marquis of Northampton. *Burlington Cat.* 1888, No. 110, plate. Youth riding cock. Klein No. 16.
33. London, B.M. E 135. Walters, *Ancient Pottery* 1, pl. 37.1. Phot. Mansell 3209, middle. Archer. Klein No. 14.
34. London, B.M. E 136. Phot. Mansell 3209, right. Fig. 10. Young soldier with horse. Klein No. 15.
35. London, B.M. E 137. *B.M. Cat.* 3, pl. 6.2. Phot. Mansell 3209, left. Komos: youth fluting and man lifting kotyle. Klein No. 19.
36. Louvre G 7. Pottier, *Album* pl. 89 = Perrot 10, p. 363. Victor and his friend.

37. Athens, Acropolis A 1, fragments. (Part of shield, and lower part of male in himation). [Ε]ΠΙΚΤΕΤΟΣ ΕΓΟΙ[Ε]ΣΕ ΚΑΙ ΕΛΡ[Α]Φ[Ε]Ν.

III. Kotyle.

38. London, B.M. E 139. A, Dionysos and silen with mule: B, silen with mule. Signed by Pistozenos as maker and Epiktetos as painter. Klein No. 24.

IV. Cup-Kotylai.

39. Oxford 520. Panofka, *Cab. Pourtalès*, pl. 34: *JHS.* 24, p. 306. A, two young komasts at column-krater: B, youth with horses.
40. Naples, Gabinetto Segreto. A, silen and maenad: B, maenad and mule.

V. Neck-amphora with convex handles.

41. Vienna, K.K. Museum. *Arch.-Epig. Mitt. Oest.* 5, pl. 4. A, athlete scraping himself: B, athlete binding his hands. Signed by Epiktetos. Klein No. 26.

VI. Pelike.

42. Berlin 2170. Gerhard, *A. V.* pl. 299. A, goddess: B, goddess. Klein No. 25.

VII. Fragment of large vase.

43. Odessa. *W.V.* 1890-1891, pl. 7.3. Komos. Signed by

Nikosthenes as maker and Epiktetos as painter. Klein No. 27.

This list omits two signed vases which are lost and of which no reproduction exists; the Magnoncourt cup, Klein No. 5, and the Campanari plate, Klein No. 20, which I take to be the same as Klein's No. 21: and the fragment of an eye-cup, with the inscription ΕΠΙΚΤΕ[ΤΟΣ], Louvre G 8.

Epiktetos must have been a younger man than Oltos. His earlier cups are of the same type as Oltos' earliest, but less primitive: his latest work is far more modern than anything of Oltos. He lived to see a great change in drawing; learned from the new style, but without effort; worked in it, but did not lose himself in it. The best of him is in his plates (Fig. 10). You cannot draw better, you can only draw differently. Epiktetos' people are all lightness and fairy grace, as if they belonged to a world where passion and pain were unknown, to those 'woods of Athens' where Oberon reigned in the days before 'the middle summer's spring.'



FIG. 10: London B.M. E 136.

THE EUERGIDES PAINTER

A contemporary of Epiktetos, but a far less gifted artist, is the anonymous painter of the cups signed Euergides. There is a cup by him in New York (09.221.47: *Bull. Metr. Mus.* 5, p. 142, fig. 1: A, a youth with a flower: B, athletes), and a fragment of another in Bowdoin College (*JHS.* 33, p. 355: soldier). A list of his works is given in *JHS.* 33, pp. 347-355. This list could be increased: there is a cup by him in Castle Ashby (I, naked youth at a bell-krater: A and B, fights), and a great many more fragments in the Acropolis collection at Athens. That he painted for Chelis as well as for Euergides is shown by the Louvre Chelis cup G 15 (Pottier, *Album*, pll. 89-90 = Perrot 10, p. 366: I is much repainted).

It is not unfair to the Euergides painter to compare his Thirsty Youth on the Berlin cup 2265 (*Jahrbuch* 6, p. 252, fig. 2) with Epiktetos' Thirsty Silen in Baltimore: the superiority of Epiktetos is clear at once. With the cups of Oltos, the cups of the Euergides painter best represent the ordinary cup-painting of the early archaic period. The two artists are widely different: the Euergides painter is content with a facile vivacity: the figures of Oltos are heavier, coarser, and more virile. The Euergides painter has the same kind of ideal as Epiktetos, but Epiktetos has a finer mind and a far more delicate hand. Fig. 11 is the interior design on a cup by the Euergides painter in the collection of Mr. Ricketts and Mr. Shannon, No. 7 in my *JHS.* list.



FIG. 11: Ricketts-Shannon collection.

Unlike Oltos and Epiktetos, the Euergides painter seems to have worked in red-figure only, at any rate he has left no cups of mixed technique. Unlike them also, he is almost exclusively a painter of cups: there is an alabastron by him in Athens (1740: C.C. 1205: A, woman with castanets: B, woman with flower), but we have no large vases from his hand.

An ΕΡΟΙΕΣΕΝ Cup

There is a cup in Baltimore with the inscription *εποιεσεν* and a figure of a youth holding cloak and wine-skin (*JHS.* 12, p. 347 = *Mon. Piot* 20, p. 144). The pose of this youth, as Hartwig pointed out, is almost identical with that of the komast on the Euergides cup in Athens (1430: C.C. 1160: *Eph. Arch.* 1885, pl. 3.2 = *JHS.* 12, p. 348; *Mon. Piot* 20, p. 143): but the two cups are by quite different painters.

THE AMBROSIOS PAINTER

The Euergides painter is not a bad painter, although he is very easily pleased: but nobody could complain if the word bad were applied to the painter of the two Boston

cups published by Hartwig in *Meisterschalen*, pl. 5 (01.8024: I, a boy fishing: A and B, silens playing) and p. 347. He may be called the Ambrosios painter, for that is the name he gives a young man on his cup in the Faina collection. If bad, he is never dull, for he fancies curious subjects, he is prodigal of inscriptions, and he puts his little people into funny poses. His quality may be judged from his Nessos and Deianeira (Fig. 12).

VASES BY THE AMBROSIOS PAINTER

I. Cups.

- 1-2. The two Boston cups.
3. Rome, Mr. Augusto Castellani. Klein, *Liebl.* pp. 68-69. I, komast: A and B, symposion. Love-name An[brosios?].
4. Munich 2614 (Jahn 1096). A, Jahn, *Dichter auf Vasenb.* pl. 4.1-2. I, Hermes running: A and B, komos.
5. Oxford 1911.616. I, rider: A and B, komos. Love-name Xan[th]es.
6. Louvre G 83, fragment. Pottier, *Album*, pl. 98. I, youth with flutes.
7. Louvre G 72, fragment. Pottier, *Album*, pl. 97. A, Herakles and the lion.
8. Orvieto, Conte Faina 62, fragmentary. I, komast: A, soldiers: B, athletes. Mentioned by Klein, *Liebl.* p. 90, Ambrosios No. 2.
9. London, B.M. 1900. 2-14. 11, fragment. I, komast.
10. Rome, Mr. Augusto Castellani. I, youth with hare: A, athletes: B, deer-hunt.
11. Würzburg 87. Klein, *Liebl.*, 1st edition, p. 38. I, soldier: A, Dionysos riding a mule, with silens and maenads: B, sacrifice.
12. Florence 73127. I, archer, with the name EV[Θ]VBOΛOΣ (= Euthyboulos): A, Herakles drinking with Hermes, beside them a goat: B, Poseidon drinking with Apollo.
13. London, B.M. E 42, fragment. D'Hancarville 4, pl. 31: new, Fig. 12. I, Nessos and Deianeira. The inscriptions, since tampered with, read originally ΔΑΙΝΑΝΕΡΑ, ΝΙΣΟΣ.
14. Berlin 2273. Gerhard, *A.V.* pl. 57, 1-2: new, *Jahrbuch* 27, p. 257. Hephaistos. Love-name ΚΕΦΙ...ΤΟΣ(?).
15. Athens, Acropolis A 30, fragment. I, head of man: A, soldiers.
16. Athens, Acropolis A 116, fragment. I, head of man.
17. London, B. M. E 134.1, fragment. A, Hermes.
18. London, B. M. E 817. Fig. 12 bis. Silen with laver.
19. Oxford, fragmentary. Fig. 12 ter. I, Dionysos.



FIG. 12: London B.M. E 42.

SKYTHES

One cannot help feeling indulgent to the uncouth antics of the Ambrosios painter, because they show a real desire to figure fresh aspects of life and movement. The same desire can be seen in the cup signed by the painter Skythes, lately discovered at Cervetri, and published by Rizzo in *Mon. Piot* 20, pll. 7.1, and 6. It is not by chance, is it, that the Theseus of Skythes looks so like Little Tich? Nor can you think that Skythes tried to paint a handsome Theseus but failed. Skythes is a merry-andrew: the Pauson of his time, who purposely paints men worse than they are.

The vases with the names of Skythes and his friend Epilykos have formed the subject of several studies: by Pottier in *Mon. Piot* 9, pp. 135-178 and 10, pp. 49-54, and in *Cat. des Vases du Louvre* 3, pp. 891-895; by Furtwängler in *F.R.* 2, pp. 182-



FIG. 12 bis: London B.M. E 817.



FIG. 12 ter: Oxford.

185; by Rizzo in *Mon. Piot* 20, pp. 101-153; and by Rodenwaldt in *Arch. Anz.* 1914, pp. 87-90. I set down here the vases which I feel pretty sure are by Skythes: among them is the Sphinx cup, Boston 10.198.

VASES BY SKYTHES

Cups

1. Villa Giulia. *Mon. Piot* 20, pll. 7.1, and 6 = Perrot 10, pp. 580-581: I only, Buschor, p. 156. I, komast: A, Theseus and Prokroustes: B, Theseus and the sow. Signed by Skythes: love-name Epilykos.
2. Louvre. *Mon. Piot* 10, p. 50 and 20, pl. 7. 2. Soldier running. Love-name Epilykos.
3. Louvre G 12, fragment. I, youth putting on greaves. Love-name Epilykos.
4. Louvre G 10 bis, fragment. *F.R.* 2, p. 183: *Mon. Piot* 20, p. 123. Exterior, komasts at a volute-krater. Signed by Skythes: love-name Epilykos.

Dr. Hauser pointed out to me that the inscriptions should be read, not [Ἐπιλυ]κος [εγ]ραφσεν — καλος Σκυθες, but [Ἐπιλυ]κος καλος — Σκυθες εγγραφσεν.

5. Athens, Acropolis A 202, fragment of exterior. On the left a column-krater; on the right, a young komast running r., looking round.
6. Berlin 4041.1, fragments. *A. Z.* 1884, pl. 17. 1-2: *Arch. Anz.* 1914, pp. 87-90. A, youths: B, komos. Signed by Skythes: love-name Epilykos. For the inscriptions, see Rodenwaldt in *Arch. Anz.*, loc. cit.
7. Berlin 4041.2, fragments. *A. Z.* 1884, pl. 17. (A, diskobolos: B, silen).
8. Boston 10.198. *Mon. Piot* 9, pp. 161-162: I, only, *M.F.A. Bull.* 9, p. 52. I, Sphinx: between pegasoi, A, silen and maenad: B, komasts. Love-name Epilykos.
9. Louvre F 129. *Mon. Piot* 9, pp. 157-158, and 20, pp. 124-125; Perrot 10, pp. 278-279: r. f., I, komast with pointed amphora: b. f., A, Herakles: B, Kyknos. Love-name Epilykos.¹

Other cups, besides these nine, present affinity with the work of Skythes, and might possibly be his; for instance the Boston fragment with Ἐπιλυκο . . . published in *Mon. Piot* 9, p. 167 (10.201: A, silen pursuing maenad). Furtwängler attributed an excellent little cup in New York (07.286.47), which bears the signature of the potter Hegesiboulos, to the painter of the Berlin fragments Nos. 6 and 7 in the list above (F.R. pl. 93.2 and 2, p. 179: I only, Perrot 10, p. 589): an ugly old man, taking a walk with his dog (I) meets (A) a band of young men who have come from (B) a merry party. The spirit of the drawing is the comical spirit of Skythes, but that the hand is his I do not believe.

In the contest between strength and grace, Skythes ranges himself on neither side, but sits aloof in the seat of the scornful. The part he plays is the part of Bomolochos or Tertius Gaudens. Skythes, as well as Oltos and the Euergides painter, will turn up many times and in many places: he also is an everlasting type. The Ambrosios painter is a bumpkin Skythes.

Other Cups

There is a touch of Skythes' spirit in the lively little cup, Boston 00.337 (interior, komast: exterior, komos). It is by the same hand as the London cup with a carpenter on it (B. M. E 23: *El. Cér.* 1, pl. 37). Somewhere in the neighbourhood of these two vases stands the cup in Baltimore with the love-names Epidromos and Leagros (*A. Z.* 1885, pl. 19.2: Hartwig, *Meist.* pp. 40-41: I, trainer and athlete with akontion; A and B, komos), which resembles the Berlin cup 2269 (I, a youth kissing a girl: A and B, komos) and may be by the same painter. A youth kisses a girl on a fragment of a cup-interior in New York (07.286.50), the style of which is like that of the Berlin cup. Earlier and finer than all these is the small cup in Boston with an archer testing an

¹ It may be noticed here, that the curious fore-shortened drawing of the wreath, seen on the Skythes cup from Cervetri, is only found on cups by Skythes and kindred cups: to wit, Nos. 1, 2?, 3, 4, 7, 8, and 9 in the list above: on the cups with the love-name Epilykos in Mannheim (*Arch. Anz.* 1890, p. 153), in the Louvre (G 11; *Mon. Piot* 9, pl. 15, and 20, p. 129: and G 14; *Mon. Piot* 9, pp. 163-164), and in Boston (10.201: *Mon. Piot* 9, p. 167); on the London cup, B. M. E 26; and on the cup fragment G 76 in the Louvre (Pottier, *Album*, pl. 97).

arrow (oo.336: Cecil Smith, *Cat. Forman Coll.* No. 337, plate); I cannot say who painted it.

THE PAINTER OF THE LONDON SLEEP AND DEATH

Klein's list of vases signed by the maker Pamphaios (*Meist.* pp. 89-97) consists of twenty-eight items, but his Nos. 7, 8, and 16 are to be cut out of the list, the signatures not belonging to the vases; and the five following cups are to be added: Bonn, now in the University Museum (Körte, *Bonner Studien*, p. 198: interior, b.f., kneeling soldier: exterior, r.f., between eyes, A, youth with cup: B, youth); Athens 1409 (C.C. 1156: *Eph. Arch.* 1890, pl. 2: youth at laver); Würzburg (I, silen with pointed amphora: A and B, silens); London, B. M. 1907. 10-20.1 (I, soldier running: A and B, soldiers running); and Boston 95.32 (I, silen: A, arming: B, fight). This gives thirty Pamphaios vases, twenty-three of which have red-figure decoration. These were not all painted by the same hand. Klein's Nos. 10 and 11 are signed by the painter Epiktetos. The three large vases — the Nikosthenic amphorae Nos. 26 and 27, and the stamnos No. 28 — are by Oltos (see pp. 8-9): the Bonn cup is very likely by Oltos, one of his very earliest works. Of the rest, far the finest is No. 20, the beautiful London cup with Sleep and Death lifting the dead body of Memnon (B. M. E 12: *W. V.*, D pl. 3; I, Murray, *Designs* No. 9: A and B, phot. Mansell 3168: drawings in Klein, *Euphronios*, pp. 272-273, 275). Nos. 14 (London, B. M. E 815), 15 (Petrograd, Stieglitz Museum), 17 (Petrograd 646; Stephani 828) and 19 (Castle Ashby: Panofka, *Pamphaios*, pl. 2; *Burlington Cat.* 1904, pl. 96, No. I 65) are certainly by the same artist as No. 20.

An early work by the painter of these five cups is the quaint, sprightly kantharos, Boston oo.334, which bears the signature of the maker Nikosthenes (*RM.* 5, pl. 12 and p. 324; *W. V.* 1890-1891, pl. 7.2; Perrot 10, p. 268: A, above, Dionysos resting, served by silens; below, Herakles and the lion; B, above, sacrifice; below, Herakles and the bull). It has already been associated with the 'Pamphaios' vases by Reisch in *RM.* 5, pp. 329-331. A second kantharos of the same type and by the same hand is in the Stieglitz Museum at Petrograd (A, Herakles and the lion, with Iolaos, Athena, Hermes and two women: B, komos). The only other kantharos of the same shape as these two is Boston 95.61, the vase with love-making scenes mentioned by Klein in *Meist.* p. 70, No. 75: it is signed, like the first, by the maker Nikosthenes, and is, I think, by the same hand as the other two. Two more vases of similar style are the London kantharos B. M. E 154 (Genick pl. 26.1: charioteers and soldiers) and the Berlin Nikosthenes vase 2324 (*W. V.* 1890-1891, pl. 7.1).

Pamphaios employed at least three red-figure painters, Oltos, Epiktetos, and the painter of the London Sleep and Death. In none of these had he exclusive rights: all three did work for Nikosthenes as well as for Pamphaios: Oltos for Euxitheos also, Epiktetos for three other makers, Hischylos, Pistoxenos, and Python.

Did Pamphaios employ others besides these three? I do not know. There is a family resemblance among Klein's Nos. 12 (Munich, Jahn 439), 13 (Corneto: *Mon.* 11, pl. 24; *W. V.*, D pl. 5) and 18 (B. M. E 11: *W. V.*, D pl. 4), and the additional cups in Würzburg, London, and Boston; and all belong to the same group of cups as

the cups of the Sleep and Death painter. The Boston cup might be his, disgraceful though it would be; and so might any of the others. More I will not say. Unsigned vases belonging to this group are Boston 13.82 (I, silen in vat: A, two silens: B, two komasts), New York GR. 581 (I, komast: A and B, komos), and Boston 95.35 (I, athlete with halter and akontia: A and B, silens and maenads): with Munich 2611 (Jahn 187: I, silen: A and B, komos).

CHAPTER III

EARLY ARCHAIC POTS

Early Column-kraters

Two crude column-kraters in the Metropolitan Museum belong to the earliest group of red-figured column-kraters; for the Orvieto column-krater mentioned on p. 6 is an isolated piece. One of these is 06.1021.97 (Sambon, *Coll. Canessa*, pl. 8, No. 88: A, fight: B, komos), the other is in the Edward C. Moore collection (A, Herakles and Kyknos: B, komos). By the same hand as the first is the column-krater Naples R. C. 131 (*Mon. Linc.* 22, pp. 518-519: A, fight: B, komos). The Moore vase is akin. Another member of the same group, a column-krater in Naples (R. C. 132) with Athena in a chariot and a giant on one side, and a silen grasping a maenad on the other, is probably by the painter of Sleep and Death; and the group as a whole has analogy with his work. The earliest r. f. loutrophoros, Athens 1452 (Collignon-Couve, pl. 42, No. 1168) is by the same hand as the Naples column-krater with Athena and the giant.

THE NIKOXENOS PAINTER

A list of sixteen vases by the Nikoxenos painter, so called after a vase in Count Stroganoff's collection at Petrograd (Klein, *Liebl.* p. 121 = *BSA.* 19, p. 233) will be found in *BSA.* 19, pp. 229-247. No. 2 in that list is an amphora of Panathenaic shape in Boston with a figure of Athena on either side (95.19: Chase, *Harvard Studies* 17, pp. 143-148: *BSA.* 19, pl. 16). No. 8 is the amphora with the Death of Priam in New York (06.1021.99: Sambon, *Coll. Canessa*, p. 62 [= *BSA.* 19, p. 236] and pl. 15). In *BSA.* 19, pp. 239-241, I pointed out the importance of the five Panathenaic amphorae which the Nikoxenos painter has left us. This vase-form is commonly used by red-figure painters of the archaic period, but is rare in later red-figure painting. The Nikoxenos painter's are, with two others, the earliest we have, and, by reason of the subjects, link the b. f. prize-amphora with the r. f. Panathenaic amphorae of riper style. The Priam amphora also is historically interesting. Of the three amphorae decorated by this painter, my Nos. 6 and 7, one of which is in Paris (Pottier, *Album*, pl. 93, G 46) and the other in Munich (2304; Jahn 405; *BSA.* 19, pl. 18) belong to the variety with ivied handles and foot in two degrees (type A): the New York amphora is the earliest r. f. example of the other variety, which has cylindrical handles and echinus foot (type B).

It is difficult to find anything more amiable to say about the Nikoxenos painter than that he always makes his meaning clear and that he is not quite such a sloven as one or two other painters. Working wholly by rote, he produces figures, passably human, which serve to diversify the surface of the pot, but please neither as pattern

nor as representation of life. He had a pupil, a better artist than himself, the Eucharides painter, who will be treated later in the book.

Early Lekythoi

There are few red-figured lekythoi in this period, for the bloom of the red-figured lekythos comes later. Two of the earliest are in Boston, one badly drawn, the other choicely well. With the raw, scratchy style of the Boston lekythos 95.42 (four athletes and a trainer, No. 27 in the sale catalogue of the Branteghem collection), I should compare the Cerberus cup in Altenburg (*Jahrbuch* 1893, p. 163) and a fragment of a volute-krater in Syracuse (21960: the picture on the neck, youths with a chariot). The subject of the other lekythos (13.195) is an ox being led to sacrifice; the drawing is bright and strong, and round the lip runs the legend $\Lambda\Lambda\epsilon\varsigma\ \epsilon\rho\omicron\iota\epsilon\varsigma\epsilon\text{N}$. The name of the potter Gales appears on another lekythos, in the museum at Syracuse, which represents the poet Anakreon with a young companion (*Mon. Linc.* 19, pl. 3 and fig. 9): the drawing is by the same hand, but the Boston lekythos is both better painted and better preserved than the Syracusan. In shape and in decoration the Gales lekythoi resemble the white lekythos with Herakles and the lion, in the Louvre (Fairbanks, *Ath. Wh. Lekythoi* 1, pl. 3.1); in shape, and in style somewhat, the fine red-figured lekythos in Girgenti published by Politi (*Una Lechitos*, plate: soldiers arming).

CHAPTER IV

PHINTIAS, EUPHRONIOS, AND EUTHYMIDES

THE time has now come to speak of three painters who may be termed the vanguard of the later archaic style: Phintias, Euphronios, and Euthymides. Much of their work is contemporary with the later work of painters already discussed: but they are moved strongly and constantly by an impulse which is weaker and occasional in the others. That impulse is a deepened interest in the human frame and in human movement. The work of Euphronios resembles, in many ways, the work of Oltos: but Euphronios has explored that curious country, the body of a man, more carefully and more lovingly than Oltos, and he finds, likes, maps, and remembers a great many capes, roads, hills, and hollows which Oltos had not inspected closely, and so had forgotten or only vaguely remembered. Further, his greater knowledge of the human body enables Euphronios to render more special aspects of the human mind. In his delightful Primavera, the Petrograd Swallow vase, he is content with the means of expression which the black-figure painters wielded admirably well, namely simple attitude and simple gesture: but a comparison of his Herakles and Antaios with the Herakles and Acheloos of Oltos shows Euphronios reproducing, with an accuracy impossible to Oltos, the particular effects of violent effort and dreadful pain. Euthymides has a rather graver but not less vigorous mind. He is as keenly interested in the human body as Euphronios, but his work is usually more organic. Euphronios' men often seem skinned, in Euthymides the bones and muscles show through a covering of flesh: his figures and his compositions are woven into wholes by a subtle system of equable undulating lines: moreover, not only the bodies as in Euphronios, but the clothes grow warm with a more individual life; the shirts and cloaks of Oltos, and in some measure of Euphronios, placed beside those of Euthymides, begin to look like thin sheets of metal.

Both in Euphronios and in Euthymides the new curiosity about the body is accompanied by a desire to render more kinds of movement than before, in the words used of the sculptor Myron, *multiplicare veritatem*. It is not enough for the painter to pass his hands over his plaything, he wants to pull it, press it, twist it, crumple it. The early draughtsman always draws the foot and leg, for instance, in profile, because the profile aspect of foot and leg is the most characteristic, the most readily apprehended, the most easily recognized: he is careful, also, for the sake of clearness, to hide no significant part of the body. But as he comes to look at people more intently, he gets accustomed to other aspects of foot and leg, is amused by them, tries to imitate them, sees that with the help of new 'foreshortenings' he can define specific movements and actions which before he could only state in general terms. It is true

that artists like Epiktetos and the painter of Sleep and Death show themselves in sympathy with the new style; but the first proper representatives of it are Phintias, Euphronios, and Euthymides.

Further discussion of this artistic movement will be found in Hartwig's *Meisterschalen*, pp. 154-166, Pottier's *Catalogue* 3, pp. 842 ff., Lange's *Darstellung des Menschen*, and Loewy's *Naturwiedergabe*.

PHINTIAS

The difference between the new way and the old may be neatly illustrated by comparing the fine athlete psykter, Boston 01.8019 (*Ant. Denk.* 2, pl. 20: detail,



FIG. 13: Boston 01.8019.

Fig. 13), with the athlete psykter in New York figured on p. 8. The New York psykter is by Oltos; the Boston psykter, as Hauser recognized (*Jahrbuch* 10, pp. 108-113), by Phintias. Oltos' vase would have represented the old style, Phintias' the modern style—*la buona maniera*—in Phintias' day.

The psykter is a short-lived vase-form. The black-figured examples are hardly earlier, if at all, than the psykter of Oltos: the latest psykter is still archaic. There are altogether four psykters in America: one by Oltos and one by Phintias; a third, with the Death of Pentheus, Boston 10.221, was connected by Hartwig, who published it in *Jahrbuch* 7, pl. 5, with the vases signed by Pamphaios, with some of which it has a point or two of contact, but it cannot be attributed to the painter of

Sleep and Death: the fourth, in Bowdoin College, is black all over. Black psykters are very rare, indeed the psykter is not a common shape: I count in all ten black-figured examples, seventeen red-figured, and four black. There is another black psykter, smaller than the Bowdoin one, in Girgenti: a psykter in Syracuse, and another, lent to the Ashmolean Museum by Mr. Stuart Jones, are black save for a few reserved lines and a band of pattern.

The Boston Phintias psykter is not signed: a signed Phintias is the well-known cup in Baltimore (Hartwig, *Meist.* pl. 17.1) showing a young man, purse ready, in a potter's shop—'le client sérieux.' Hauser remarked (*Jahrbuch* 10, p. 113) that both the Boston psykter and the Baltimore cup belonged to Phintias' later period.

The earliest work of Phintias, the signed cup in Munich, is slightly older than anything Euphronios, appreciably older than anything Euthymides, has left: but the

Munich cup is untouched by the new style. In his other works, Phintias shows himself as venturesome as either Euthymides or Euphronios. Devoted to the study of the body, he is apt to attach himself to details at the expense of the whole figure: he has in some measure overcome this fault by the time he paints the two American vases, which, though less virtuous, are less niggling than the amphora in the Louvre: but his lines are always harder, less fluid and expressive than those of Euphronios and Euthymides.

Phintias, as we know from greetings on his vases, was a friend of Euthymides: yet in many ways, as Furtwängler observed, his style is more like Euphronios' than like Euthymides' (F.R. 2, pp. 169-170).

The style of Phintias has been studied by Stuart Jones (*JHS.* 12, pp. 366-380), by Hartwig (*Meist.* pp. 167-199), by Furtwängler (F.R. 2, pp. 79-80, 114 and 175), and by Hauser (*Jahrbuch* 10, pp. 108-113, and F.R. 2, pp. 273-276).

VASES BY PHINTIAS

I. Amphorae, type A.

1. Louvre G 42. F.R. pl. 112 = Hoppin pl. 26. A, the rape of Leto: B, athletes. [Stuart Jones].
2. Corneto. F.R. pl. 91 = Hoppin pl. 31. B, after F.R., Perrot 10, p. 463. A, Herakles and Apollo, the struggle for the tripod: B, Dionysos with maenads and silens. Signed by Phintias.

II. Volute-krater.

3. Berlin 2181, fragment. Fight. [Hartwig].

III. Calyx-krater.

4. Petrograd 1275 Stephani, fragments. *Mon.* 6-7, pl. 34: the genuine parts, *Arch. Anz.* 1912, pp. 107-108 = Hoppin p. 133. Fighting. [Stuart Jones].

IV. Hydriai of b.f. shape.

5. Munich 2421 (Jahn 6). F.R. pl. 71.1 = Hoppin pl. 28.1. A, music lesson: B, symposion of women. [Hartwig].
6. London, B. M. E 159. *JHS.* 12, pll. 20-21 = F.R. 2, pp. 66 and 67, Fig. 27 = Hoppin pl. 27 and p. 105. A, young men at the fountain: B, symposion. Signed by Phintias: love-name Megakles.
7. Munich 2422 (Jahn 50). F.R. 2, pp. 68-69 = Hoppin pp. 118-119. A, komos: B, silens molesting fawn. [Hartwig].

V. Psykter.

8. Boston 01.8019. *Ant. Denk.* 2, pl. 20: Hoppin pll. 32-33: detail, after A.D., Fig. 13. Athletes. [Hauser].

VI. Cups.

9. Munich 2590 (Jahn 401). F.R. pl. 32 = Hoppin pl. 25. I, silen: A, Herakles and Alkyoneus: B, Herakles and Apollo, the struggle for the tripod. Signed by Deiniades as maker and Phintias as painter.
10. Baltimore. Hartwig, pl. 17.1 = Perrot 10, p. 464 = Hoppin p. 100. Youth buying a pot. Signed by Phintias: love-name Chairias.

EUPHRONIOS

Four signed vases enable us to determine the style of the painter Euphronios, the four vases signed *Ευφρόνιος ἐγράφεν*. We also possess a good number of vases signed *Ευφρόνιος ἐποίησεν*, which were not painted by Euphronios, but by other artists: these will be treated later (see p. 82). The only piece of pottery in America which can claim to be by Euphronios is the fragment (of a pelike?) with the love-name Leagros in Chicago, No. 44 in Klein's list of Leagros vases (*Liebl.* p. 81). I have not seen this fragment, but Dr. Hartwig once showed me a drawing of it, and I thought the hand was that of Euphronios. Although with this doubtful exception, there is nothing of Euphronios in America, yet it is necessary to give a list of his works, because the 'style of Euphronios' has been taken to mean so many different and irreconcilable things.

VASES BY EUPHRONIOS

I. Calyx-kraters.

1. Louvre G 103. Pottier, *Album*, pll. 100-101: F.R. pll. 92-93: Perrot 10,

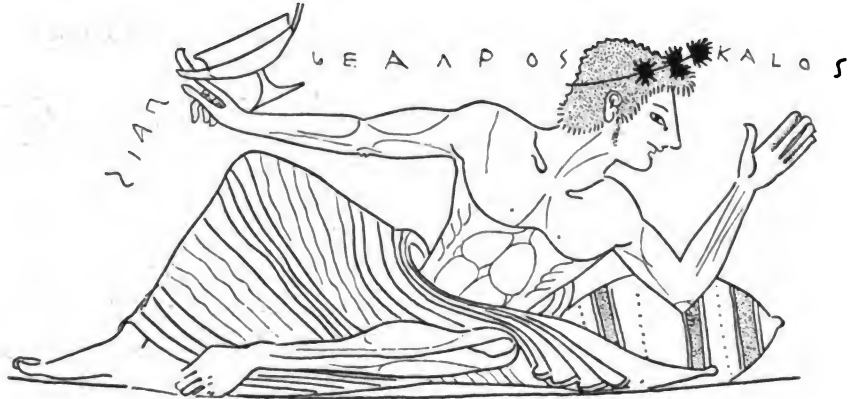


FIG. 14: Louvre G 103.

pl. 8 and pp. 405 and 409; A, after F.R., Buschor, p. 161. A, Herakles and Antaios: B, concert. Signed by Euphronios: love-name Leagros.

2. Louvre G 110, fragment. Athlete.
3. Louvre G 33, fragment. Pottier, *Album*, pl. 91. Only small parts are antique. Maenads and silens. Signed by [? Euxi]theos as maker: love-name Leagros.

II. Volute-krater.

4. Arezzo. F.R. pll. 61-62; in part, after F.R., Perrot 10, pp. 441 and 443. Herakles and the Amazons: on the neck, komos. Love-names Philliades and Xenon. [Furtwängler, doubtfully].

III. Neck-amphora with twisted handles.

5. Louvre G 30. Pottier, *Album*, pl. 90. A, Fig. 14. The pictures on the neck: symposium. Love-name Leagros. Two fragmentary neck-amphorae in the Louvre, G 107 (*Mon. Piot* 9, pp. 32, 35 and 37 = F.R. 2, p. 9: A, Herakles: B, Amazon) and G 106 (Amazons) are possibly by Euphronios.

IV. Pelike.

6. Petrograd 615. *Mon.* 2, pl. 24: A, Waldhauer, *Kr. Op.* pl. 3. A, the swallow: B, wrestlers. Love-name Leagros. [Furtwängler].

V. Psykter.

7. Petrograd 644 (Stephani 1670). F.R. pl. 63; in part, after F.R., Buschor, p. 159. Symposion of women. Signed by Euphronios.

VI. Plate.

8. Oxford 310. *Jahrbuch* 6, p. 239; Klein, *Liebl.* p. 87; Percy Gardner, pl. 13.1. Persian rider. Love-name Miltiades.

VII. Cups.

9. Munich 2620 (Jahn 337). F.R. pl. 22 = Perrot 10, pp. 399-401. I, horseman: A and B, Herakles and Geryon. Signed by Chachrylion as maker and Euphronios as painter: love-name Leagros.
10. Athens, Acropolis, fragments. *Jahrbuch* 3, pl. 2: *JHS.* 14, pp. 190-191. A, Marriage of Peleus and Thetis. Signed by [Euphron]ios.
11. Formerly in Athens, Schliemann collection, fragment. *Ath. Mitt.* 13, p. 104. A, Athena and Hephaistos. [Wolters].
12. Berlin 2278. F.R. pl. 123; I, after F.R., Perrot 10, p. 505 and Buschor, frontispiece. I, Achilles binding Patroklos' wound: A and B, Herakles in Olympos. Signed by the maker Sosias. [Furtwängler]. (Late).
13. Athens, Acropolis B 20, fragments. Exterior, Herakles in Olympos.
14. Corneto, fragment. Exterior, soldier, and Amazon, named Toxaris, shooting arrow.



FIG. 15: Boston 13.193.

The Berlin calyx-krater with athletes (2180; *A. Z.* 1879, pl. 4) has been pretty generally attributed to Euthymides. I follow Furtwängler in considering it a Euphronian piece, and in all probability by Euphronios himself (see *JHS.* 37, p. 235). Close to Euphronios, and perhaps his in spite of its poor quality, the Louvre psykter G 58 (Emanuel, *Danse grecque*, frontispiece: komos). A very fine neck-amphora with twisted handles in Petrograd (610: A, Herakles shooting at B, the Hesperid snake) might well be by Euphronios.

EUTHYMIDES

The plate with the love-name Hestaios, Boston 13.193 (Fig. 15: silen with horn and flute-case) is one of the minor works of Euthymides.¹ By Euthymides also the fine fragment, Boston 10.203 (Fig. 16). It was part of a large cup: the figure preserved



FIG. 16: Boston 10.203.

was placed under the handles: the subject is not clear to me. Fig. 17 offers for comparison the head and arms of a female figure, from the unsigned amphora by Euthymides Louvre G 44: Fig. 18 is from the Theseus amphora in Munich (F.R. pl. 33).

A good account of the painter is given by Hoppin in his Munich monograph *Euthymides* and in his new book, *Euthymides and his Fel-*

lows. It was Furtwängler who first valued him at his proper worth (F.R. 1, pp. 63-66 and 173-181; 2, pp. 79-80 and 114): a short but happy description of him will be found in Buschor, pp. 153-155.

VASES BY EUTHYMIDES

I. Amphorae, type A.

1. Munich 2307 (Jahn 378). F.R. pl. 14, and 1, pp. 63, 70, figs. 3 and 5, and 266: after F.R., Perrot 10, pp. 456-457 and Hoppin pl. 1; and A only, Buschor, p. 150. A, Hektor arming: B, komos. Signed by Euthymides.



FIG. 17: Louvre G 44.



FIG. 18: Munich 2309.

2. Munich 2308 (Jahn 374). F.R. pl. 81 and p. 109 = Hoppin pl. 2. A, youth arming: B, athletes. Signed by Euthymides.

¹ Hoppin rejects it: and I admit that since reading his book I feel less assurance in attributing the work to Euthymides: I will say the same of the psykter in Compiègne.

3. Munich 2309 (Jahn 410). F.R. pl. 33 (= Hoppin pl. 3) and 1, pp. 173, 180 and 181. Detail of A, Buschor p. 151. Detail of B, after F.R., Fig. 18. The rape of Korone. [Jahn].
4. Louvre G 44. Pottier, *Album*, pl. 92 (the lower part of B, modern): detail of B, Fig. 17, from new drawing: Hoppin pll. 15-16 and p. 61: A, soldier setting out in his chariot: B, woman with youth and man.
5. Leipzig, fragments. Lower parts of Dionysos between maenad and silen; inscription . . . IEIV . . . : and head of youth to left.

II. Pelikai.

6. Vienna, Oest. Museum 333. F.R. pl. 72 = Hoppin pl. 22. Death of Aigisthos. [Furtwängler].
7. Florence 3985. *Mus. Ital.* 3, pl. 4 = F.R. 2, p. 81 = Hoppin pl. 23. A, Theseus and the Minotaur: B, Theseus and Skiron. [Milani].
8. Louvre G 31 and S 1317, fragments; one of them, Hoppin p. 88. Athletes.

III. Hydriai, with the picture on the shoulder.

9. Petrograd 624 (Stephani 1624). Dionysos seated, attended by silen and maenad.
10. Bonn. A. Z. 1873, pl. 9 = Hoppin pl. 6. Symposion. Signed by Euthymides: love-name Megakles.

IV. Psykters.

11. Turin. *Ann.* 1870, pll. O-P: new, *JHS.* 35, pll. 5-6 and pp. 190-191 = Hoppin pll. 4-5 and pp. 19 and 22. Athletes. Signed by Euthymides.
12. Compiègne. Gerhard, A. V. pll. 59-60. Dionysos, Herakles and silens.

V. Plates.

13. Boston 13.193. Fig. 15. Silen. Love-name Hestiaios.
14. Formerly in the Bocchi collection at Adria, fragmentary. Schöne, *Mus. Bocchi*, pl. 4.2 = Hoppin p. 24. Soldier running. Signed by Euthymides.

VI. Cup.

15. Boston 10.203, fragment. Hoppin p. 87. Fig. 16.

CHAPTER V

POTS OF THE RIPE ARCHAIC PERIOD: (1) THE BERLIN PAINTER AND THE KLEOPHRADES PAINTER

THE new style is continued, developed, and gradually transformed by the painters of the ripe archaic period. They may be divided into two classes, those whose main task was decorating cups, and those whose main task was decorating other kinds of vases: the cup-painters and the pot-painters. The second class will be treated first, and we shall begin with the two best and most important artists in it, the painter of the Berlin amphora, and the painter of the Paris Kleophrades, the painter of grace and the painter of power.

THE BERLIN PAINTER

In *JHS.* 31, pp. 276-295, I collected some thirty vases and assigned them to the painter of the great Berlin amphora with Hermes and silens (2160: Gerhard, *ECV.* pll. 8-9; *Jahreshefte* 3, pll. 4, 3, 5.1, and p. 121: *JHS.* 31, pll. 15-16: A only, from *JHS.*, Perrot 10, pl. 17: to be published in *F.R.*). The list includes such masterpieces of vase-painting as the Würzburg Apollo and Herakles (319: *F.R.* pl. 134.2 = Perrot 10, pp. 632-633), the musical silens in Munich (2311: Jahn 52: Fig. 20), the London volute-krater E 468 (*JHS.* 31, pl. 14 and p. 283), and the Vatican hydria with the Coming of Apollo (*Mon.* 1, pl. 46 [badly reproduced]: phot. Moscioni 8575). New York possesses a very early work by the Berlin painter, the hydria with Achilles and Penthesilea (10.210.19: No. 25 bis in my list: *Bull. Metr. Mus.* 6, p. 34, fig. 14; *JHS.* 31, pl. 9 and p. 285), a careful and beautiful piece of archaic drawing. The hydria is of the so-called kalpis shape, which came in at the end of the b.f. period and before very long supplanted the hydria of b.f. shape. The Berlin painter used both forms,



FIG. 19: Munich 2310.

for there are three specimens of the older shape from his hand, and five of the newer, if we include a fragment in Boston (03.843) with the upper part of an old man holding a stick. In all these five, the picture is confined to the shoulder of the vase, and the frame of patterns which is regular in the earlier kalpides has been reduced to a single band below the picture.

The hydriai of the older shape are the vases in Paris (Cabinet des Médailles 439: phot. Giraudon 75) and in the Vatican (*Mon.* 1, pl. 46) numbered 25a and 25 in my



FIG. 20: Munich 2311.

list, and the hydria Madrid 160 (Ossorio, *Vasos Griegos* pl. 35.3: detail, new, *Burlington Magazine* 28, p. 136, B: on the body, a woman and a girl at the fountain: on the shoulder, Eros): of the later shape, the vases in New York and in Boulogne (449), Nos. 25bis and 26 in the list, the lost vase (Inghirami, *V. F.* 1, pl. 63) No. 25 ter, the Boston fragment, and an exquisite vase in Petrograd (628: *Stephani* 1588: *Burlington Magazine* 28, p. 136, A and p. 139, D-F) with Achilles and Polyxene at the fountain.

The Berlin painter's favourite shapes of vase are the large amphora of Panathenaic shape and the small Nolan amphora. We have a superb series of eleven Panathenaic amphorae from his hand (*JHS.* 31, pp. 280-281, Nos. 2-8, 10-12 and 12a), besides

three fragments, the fine early Iris in the Cabinet des Médailles, published by De Ridder (p. 280, No. 386) and assigned to the Berlin painter by Hauser (F.R. 3, p. 79), the somewhat later Athena No. 9 in my list, which is not in Boston, as I believed when I published it in *JHS.* 31, pl. 10.1, but in Bryn Mawr, and part of a reverse, with the figure of a youth, G 139a in the Acropolis collection at Athens.

Of the Berlin painter's Nolan amphorae, New York 07.286.69 is a characteristic example (A, Fig. 21, fat silen with wine-skin and horn: B, fat silen with horn). The

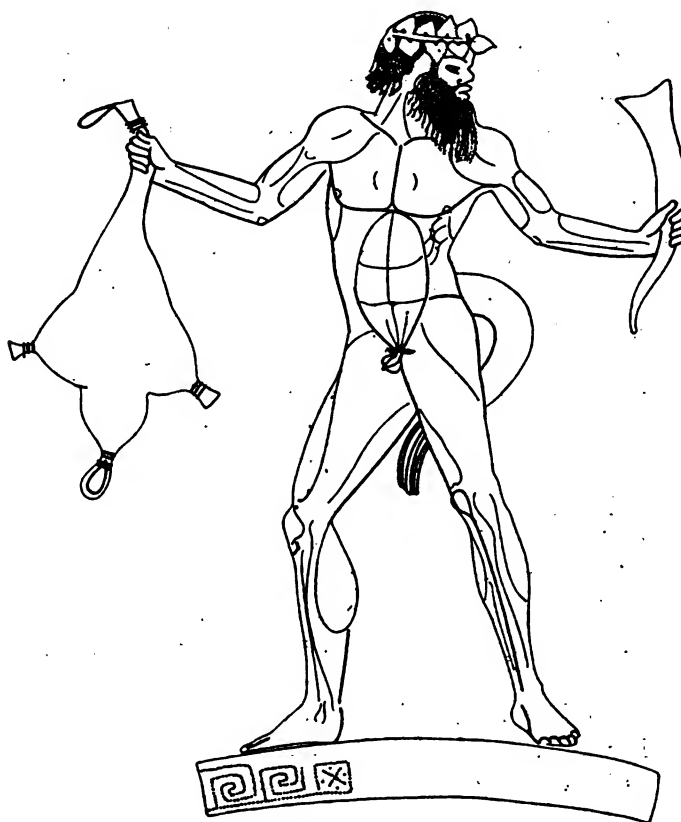


FIG. 21: New York 07.286.69.

conventional term 'Nolan amphora' is often used more widely, but I should like to confine it to the *small* neck-amphora with simple echinus mouth and simple disc foot which first appears in the ripe archaic period and persists into the middle of the free period, without change except that the earlier examples have triple, the later more often ridged handles, and that the foot is at first nearly always black, later frequently reserved. The shape is, of course, a variety of the 'neck-amphora', but each variety has a separate development and a separate story.

I call the New York silen fat, because that is the meaning of the transverse lines on their trunks: for this peculiarity compare Nos. 13, 19, 30 and (baby) 20a in my *JHS.* list.

Nolan amphorae in the style of the Berlin painter are those numbered 30-35 and 35a-35h in my *JHS.* list, and besides: Rome, Museo Barracco (A, Nike flying with cithara to B, citharode): Petrograd 697 (Stephani 1628: A, Athena running; B, woman running): Deepdene (Tischbein 3, pl. 7 = *El. Cér.* 1, pl. 99: A, Nike flying with cithara to B, youth): Girgenti, Baron Giudice (A, Nike flying with hydria: B, youth running): London, B. M. E 313 (A, Zeus pursuing B, woman): Louvre G 204 (Müller-Wieseler 2.2.9: A, Zeus, and B, giant): Oxford 275 (*JHS.* 13, p. 137: A, Eos: B, old man): Naples, new number 126053: (A, Menelaos pursuing B, Helen): Brussels R 307 (A, woman and soldier: B, old man). Some of these, for instance the Oxford vase, are assuredly school pieces.

The small neck-amphora with triple handles, Yale 133 (A, Athena with helmet and spear: B, Hermes with kerykeion) is not quite a normal Nolan amphora, but of exactly the same type as the two Louvre vases (G 218 and G 219) numbered 35k and 35l in my list. It is the sort of vase I should likely have called a close imitation of the Berlin painter when I wrote my article; but I am now convinced that most of the vases I then thought it wise to class as school pieces are by the master himself. The Yale vase is not in the artist's best manner, though it is much better than the two Louvre vases: but it is clearly by nobody else.

The Berlin painter is ill-represented in Boston, for the small hydria fragment mentioned above is the only bit of work by him in the museum. As if to compensate, Harvard has two pretty vases from his hand. One is a small double-handled neck-amphora lent by Mr. E. P. Warren, with Triton on the front (1643.95: Fig. 22) and a Nereid running to him on the back. The Nereid wears shoes, and as she is the only person who does so in the artist's work, there should be some reason for it. It is because she is running down the beach (*Anth. Pal.* 7, 365). The shape of the vase is a rare variant of the Nolan amphora proper, and is only found in the ripe archaic period. (See *BSA.* 18, pp. 218-219 and fig. 1 mouth γ and foot β). There are two vases of this shape by the Eucharides painter (*BSA.* 18, p. 223, Nos. 4-5) and two by the Dutuit painter: others in Madrid (185), in the collection of Mr. Ricketts and Mr. Shannon (Millingen, *Vases de Coghill*, pl. 22.1) and in Norwich (see p. 127). The shape is commoner in contemporary b.f. vases (e. g. Louvre F 387 and F 388; Pottier, *Album*, pl. 87: examples in Philadelphia Memorial Hall, 99.169 (A, Athena in chariot: B, charioteer), and in Baltimore (A, Dionysos, silen and maenad: B, maenads).

The other Harvard vase is a small lekythos, lent by the Misses Upham (4.08) with a flying Nike holding oinochoe and phiale: one of a good number of lekythoi by the Berlin painter. Nos. 27-29 and 29a in the *JHS.* list are lekythoi. Add the following: Palermo (Nike flying to r., head frontal); Girgenti, Baron Giudice (maenad running r., looking round, with thyrses and snake); and the Harvard lekythos.

Hauser, who studied the new artist with his usual skill (*F.R.* 3, pp. 77-80) suggested that the Berlin painter might have learnt his craft from Phintias, and this may well be true. At the same time the subtle flow of his lines and his fine sense of composition place him nearer Euthymides. The ancestor of his Würzburg Apollo and Herakles is Euthymides' magnificent Theseus (*F.R.* pl. 33). Perhaps it is Epiktetos he most resembles in spirit, although he belongs to a more athletic time. The deli-

cate grace of his figures has nothing weak or cloying: they charm as youth and spring-time charm.

As an example of this artist's drawing at its finest, Fig. 20 gives a musical silen from a Panathenaic amphora in Munich (2311; Jahn 52: No. 12 in my *JHS*. list). It is contemporary with the silens in Figs. 37-38, which are good work too, but drier and more matter of fact. The inner markings on the left leg of the Munich silen are destroyed. Earlier, and nearly contemporary with the New York hydria, the disko-



FIG. 22: Harvard 1643.95.

bolos, Fig. 19, from another Panathenaic amphora (Munich 2310: Jahn 1: No. 5 in my *JHS*. list).

I have already said that most of the vases I formerly gave to the school of the Berlin painter are by his own hand. School pieces do exist. The athlete stamnos in Philadelphia, published by Miss Hall in the *Museum Journal* 4, p. 157, resembles the Berlin painter's work but is not his. The same is to be said of two stamnoi in Boston, 91.227A (Robinson, *Cat.* p. 152 = *Jahrbuch* 29, p. 30: the Death of Aigisthos; see Hauser in *Jahrbuch* 29, pp. 26-32) and 91.226 (Dionysos with maenads and silens), which are by the same painter as the Louvre Triptolemos stamnos G 371 (Strube, *Suppl.* pl. 1 = Overbeck, *Kunstmythologie*, pl. 15, No. 20) and perhaps as the lost Basseggio stamnos with the Death of Orpheus (Gerhard, *A. V.* pl. 156) which at any rate belongs to this painter's school.

These three stamnoi are the first we have met in America. This shape of vase is used by Attic potters from the early days of the red-figure period until the last quarter of the fifth century. The black-figured specimens are all late, none can be earlier than the first red-figured stamnos, that is, the Herakles and Acheloos of Oltos. The latest Attic stamnos is the Maenad vase in Naples (F.R. pll. 36-37).

Seven stamnoi by the Berlin painter himself are mentioned in the *JHS.* list under Nos. 15-20 and 20a. The Pentheus vase, No. 20 (*JHS.* 31, pl. 17) is now in Oxford (1912.1165). Two others are in Castle Ashby, the fine vase mentioned by Furtwängler in *A. Z.* 1881, p. 304 (detail, *Burlington Magazine* 28, p. 139, G) and another with Dionysos, maenads and silens. The Berlin fragment 2187 is probably by the painter himself: but the Vatican stamnos *Mus. Greg.* 2, pl. 21.1, the London stamnos E 444 which goes with it, and Berlin 2186 (*Ann.* 1860, pll. L-M) are surely school pieces.

Provisionally, I will assign to the Berlin painter's own hand all the vases which I classed as school pieces in *JHS.* 31, pp. 291-295, though one or two of them stand on the border-line, notably 35f and 35h. The list of vases by the painter himself may be completed by the following: a neck-amphora with twisted handles in Petrograd (Stephani 1638: A, *Compte-Rendu* 1875, p. 66: A, citharode; B, man); the volute-krater Louvre G 166 (A, phot. Giraudon = *Mon. Piot* 9, p. 39: much restored, and the foot false): calyx-kraters in Syracuse (A, Dionysos and silen: B, maenad) and in Athens (Acropolis, fragments — Hermes with kerykeion — woman with torch — young god): a fragment of a plate, Athens, Acropolis B 9 (a male foot remains): the Acropolis fragment, perhaps part of a hydria rather than of an oinochoe, mentioned in *JHS.* 31, p. 280, note 10 (a man with a phallos growing from his nose, and another from his forehead: the Three Wishes?): and a charming fragment of a calyx-krater in Winchester College (head of a winged goddess). The following I count as school pieces: small Panathenaic amphora in London (B. M. E 287: A, Nike: B, youth): small neck-amphora with twisted handles in Oxford (274: Percy Gardner, pl. 11: A, Nike: B, citharode): hydria with picture on the shoulder in the Cabinet des Médailles (441: DeRidder p. 333: Apollo and Artemis); lekythoi in the Giudice collection (woman running r., as if pursued), Palermo (Poseidon running), London (B. M. E 574: phot. Mansell 3195 middle: Walters, *Ancient Pottery* 1, pl. 36.2: Nike), Syracuse (*Mon. Linc.* 17, pl. 15.2: Poseidon) and Compiègne (woman running with torch): oinochoe in London (B. M. E 514: *El. Cér.* 2, pl. 12: Apollo and Artemis): lekanis in Taranto (Poseidon and Amymone). Since my article was written, the Naples Panathenaic amphora with Eros (R.C. 163: No. 8 in my list) has been published by Gabrici in *Mon. Linc.* 22, pl. 82, and the Bryn Mawr fragment republished by Miss Swindler in *AJA.* 1916, p. 334.

THE KLEOPHRADES PAINTER

The painter of the Paris cup signed Κλεοφράδης ἐποίησεν (Cabinet des Médailles 535: Luynes pl. 44; Hartwig pl. 37.1-2), who may be called the Kleophrades painter for short, his real name being unknown, takes place beside the Berlin painter as one of the two most gifted painters of large vases in the ripe archaic period. He may

be said to play a kind of Florentine to the Berlin painter's Sienese. Hartwig and Hauser laid a firm base for the study of the Kleophrades painter (Hartwig, *Meist.*, pp. 400-420, under the name of 'Amasis II'; Hauser in *F.R.* 2, p. 228), and a list of vases from his hand, with some account of his grand and powerful style, is given in



FIG. 23: New York o8.258.58.

JHS. 30, pp. 38-68; additions in *JHS.* 36, pp. 123-128. New York o8.258.58, the large calyx-krater with arming scenes, is No. 11 in that list. Since my article was written, a photograph of one side has been published by Miss Richter in *Bull. Metr. Mus.* 5, p. 144, fig. 9: part of the same side, which is the better preserved of the two, is reproduced in our Fig. 23. The shape known as the calyx-krater makes its first appearance in the time of Euphronios, for the black-figured examples are not earlier, and persists right through Attic vase-painting, getting thinner and more elegant, but

in essence unchanged. The Kleophrades painter was fond of the shape, for he has left us, counting fragments, as many as eight calyx-kraters. Seven of these are cited in the *JHS.* list, Nos. 3, 9, 10, 11, 14, 25, and 34. The eighth is in Baron Giudice's collection at Girgenti: only small portions of it are antique (A, Briseis led away?).

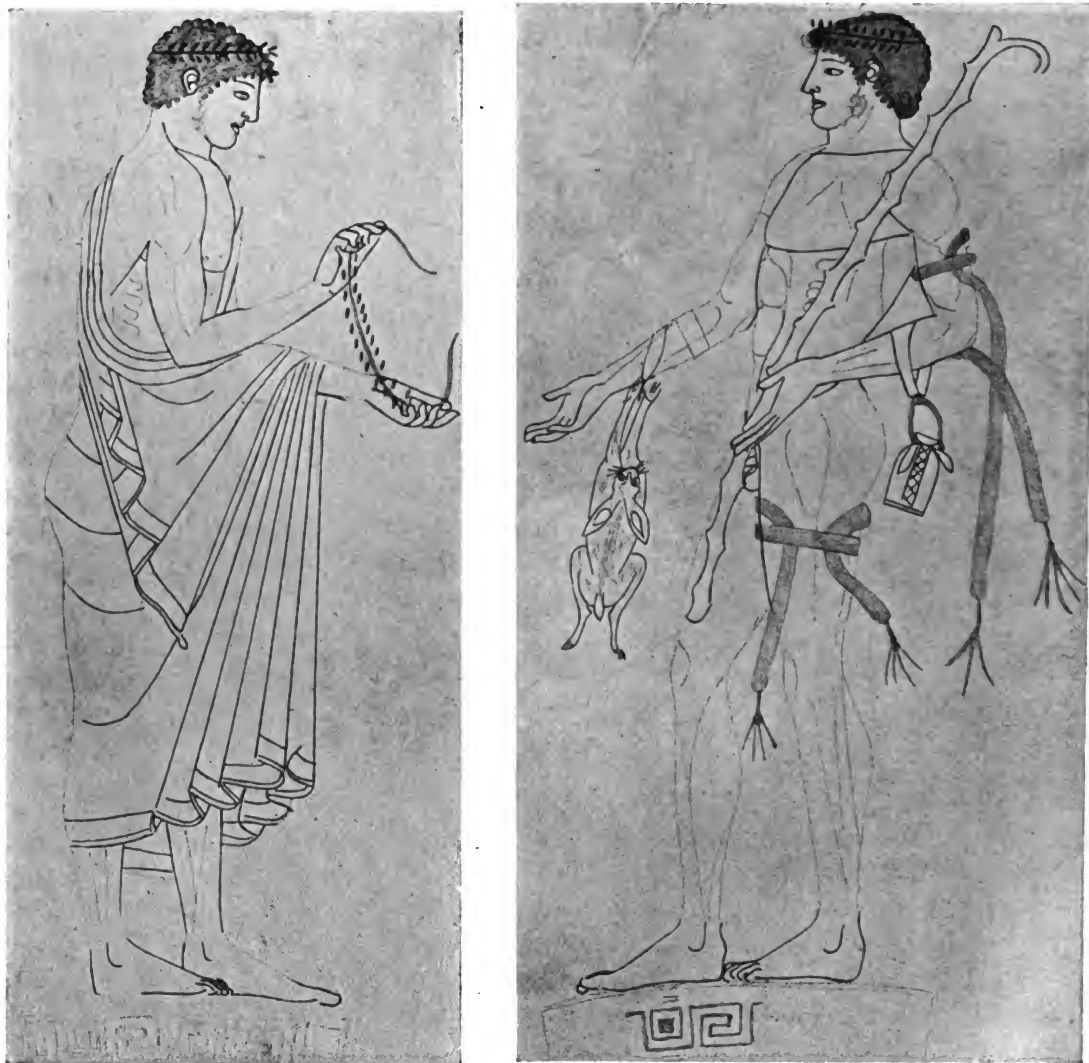


FIG. 24: Boston 10.178.

The New York vase is especially close to the beautiful Corneto vase, No. 10 (Hartwig, pp. 416-417: A, phot. Moscioni).

No. 12b in my list is the amphora of Panathenaic shape in Boston (10.178), representing a young victor, laden with presents, and his friend offering him a wreath, at one time in the Forman collection, and published by Gerhard, *A. V.* pl. 275, and from new drawings, in *JHS.* 36, pp. 130-131 and in our Fig. 24. I had not seen this

vase when I wrote my "Kleophrades", and knowing it only from Gerhard's picture, I thought prudent to describe it as a school piece: it is by the master himself. Other vases of the same shape and type, and by the same hand, are in Berlin (2164: Gerhard, *T. G.* pl. 21: A, Herakles: B, Poseidon) and in Leyden (18h 35: *JHS.* 30, pl. 6: A, silen: B, youth with hare) — Nos. 12 and 12a in the *JHS.* list.

The New York museum has lately acquired a second work by this artist, a large neck-amphora with twisted handles, the subject Herakles with the tripod pursued by Apollo (13.233: *Bull. Metr. Mus.* 9, p. 233; *JHS.* 36, p. 125). Three such vases by the Kleophrades painter are counted in my *JHS.* list: Harrow 55, the finest, (*JHS.* 30, pl. 7; *JHS.* 36, pp. 123-124 and pl. 6: B, our Fig. 24 bis: silens with weapons: No. 13), Munich 2316 (Jahn 55: Lüt-zow, *Münchener Antiken*, pl. 29; *JHS.* 30, pl. 8, No. 13a) and London, B. M. E 270 (*Mon.* 5, pl. 10: No. 13b): a fifth, with a diskobolos on one side, and his trainer on the other, is in Petrograd (613: *JHS.* 36, pp. 126-127).

Herakles is one of the Kleophrades painter's favourite figures, but he has left us only one other vase with the struggle for the tripod, the lekythos in the Glyptothek at Munich mentioned in *JHS.* 31, p. 280, note 10.

A fourth example of the Kleophrades painter's work is the stamnos with Herakles and the lion on one side, Theseus and the bull on the other, in the Memorial Hall at Philadelphia (99.204). The first side is published by Miss Hall in *Bull. Pennsylvania Museum*, October, 1906, p. 55 (= *AJA.* 1907, p. 119). The artist has taken no special pains over this vase, but the design is largely conceived, the lines grandly flung.



FIG. 24 bis: Harrow 55.

Another Herakles and the lion by the same painter is on a hydria-kalpis, with picture on the shoulder, in Mr. Augusto Castellani's collection at Rome: there is a drawing of it in the German Institute, which is one day to be reproduced in the *Römische Mitteilungen*. The *JHS.* list names five other stamnoi by the Kleophrades painter, Nos.



FIG. 25: New York 07.286.79.

vase-painters. His finest works I take to be the two Paris cups — the Amazonomachy cup (535: Luynes, pl. 44) and the Theseus cup (536: *JHS.* 10, pl. 2; detail, F.R. 1, p. 264); the Corneto athletes (Hartwig, pp. 416-417: phot. Moscioni 8644); the Paris Psychostasia (Cabinet des Médailles 385; *Mon.* 2, pl. 10); the Thiasos in Munich (2344; Jahn 408: F.R. pll. 44-45); the Louvre Centauromachy (G 55: Pottier, *Album*, pl. 95) and the Louvre Return of Hephaistos (G 162: bad drawing in *Mon.* Suppl. pl. 24).

20-24: a seventh has lately come to light, the vase with soldiers, in the Villa Giulia, published in *Notizie degli Scavi* 1916, pp. 47-49.

It may seem a rash undertaking to attribute black-figure vases to a red-figure artist, but the head of Athena on a fine Panathenaic prize-amphora in New York (07.286.79: Fig. 25) resembles the Kleophrades painter's heads so closely that I ask myself whether it is not his work.

The earliest extant work of the Kleophrades painter is an amphora in Würzburg (300: F.R. pl. 103) which seems to have been produced under the eye of Euthymides. His late work, for instance the second Würzburg amphora (302: F.R. pl. 104), is a little overblown. The New York krater, fragmentary though it is, shows him almost at his best: and at his best, for the giant power of his standing or moving figures, he has not quite his equal among

CHAPTER VI

POTS OF THE RIPE ARCHAIC PERIOD: (2) THE EUCCHARIDES PAINTER

In *BSA.* 18, pp. 217-233 and 19, p. 245, I described the work of an anonymous artist whom I called the Eucharides painter after a stamnos with that love-name in Copen-



FIG. 26: London B.M. E 278.

hagen (*BSA.* 18, pl. 10). It is proved by many facts that he was a pupil of the Nikoxenos painter (*BSA.* 19, pp. 245-246): his earliest work, the Louvre calyx-krater G 47 (Pottier, *Album*, pll. 93-94: No. 9 in my list) shows that particularly clearly.

Two vases in America bring the total of his works to twenty-five. One of these is a fine amphora in New York (07.286.78) with Apollo and Artemis on one side, and an athlete (Fig. 27) and his trainer on the other. It is of the same shape as the Priam amphora of the Nikoxenos painter (p. 25), but whereas the master encloses his pictures in a frame of pattern, the pupil restricts the pattern to a band of meander below the figures. This cutting-down

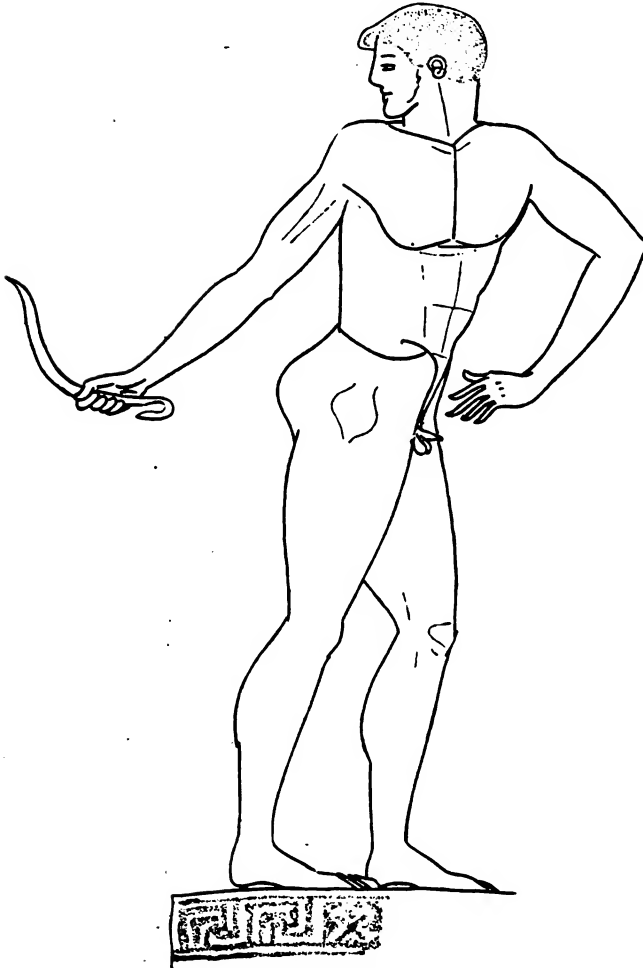


FIG. 27: New York 07.286.78.

The Eucharides painter inherits a certain angularity from his master, a love of the straight line and the simple curve. His drawing is not subtle, but capable and individual. His best pieces are the London Dionysos and Ariadne (B. M. E 279: *BSA.* 18, pll. 11-12), the London Apollo and Tityos (B. M. E 278: *BSA.* 18, pll. 13-14: the Apollo, after *BSA.*, our Fig. 26), the Brussels Athletes (A 721), the Petrograd Danae (642; Stephani 1357: *Mon.* 1856, pl. 8: details, from new drawings, Fig. 28) and the New York amphora.

¹ Misprinted as 12 in the title of the cut *BSA.* 18, p. 227; and as 24, *ibid.* p. 228, line 14.

below the figures. This cutting-down of the pattern is characteristic of the ripe archaic period, in which the vase tends to be plainer, the ornament to be more exclusively human, than either before or afterwards. The change of fashion may be further illustrated from the amphorae of the Kleophrades painter: his earlier amphorae—Würzburg 300 (*F.R.* pl. 103), Vatican, Helbig 496, (*JHS.* 30, pl. 4), Munich 2305 (Jahn 411: *F.R.* pl. 52)—have framed pictures: his late amphora, Würzburg 302 (*F.R.* pl. 104) has free figures.

Let us note about Fig. 27, that the inner markings, especially on the legs, have become very faint, and some of them have disappeared.

The second vase by the Eucharides painter in America is the small cup in Philadelphia, with a boy seated writing, published by Miss Hall in the *Museum Journal* 4, p. 156. Two small cups by the Eucharides painter are mentioned in *BSA.* 18, p. 228: of these, No. 22,¹ Louvre G 136, is figured, *ibid.* p. 227; No. 23 I thought was in Boston, but I find it is still in Mr. Warren's possession at Lewes.

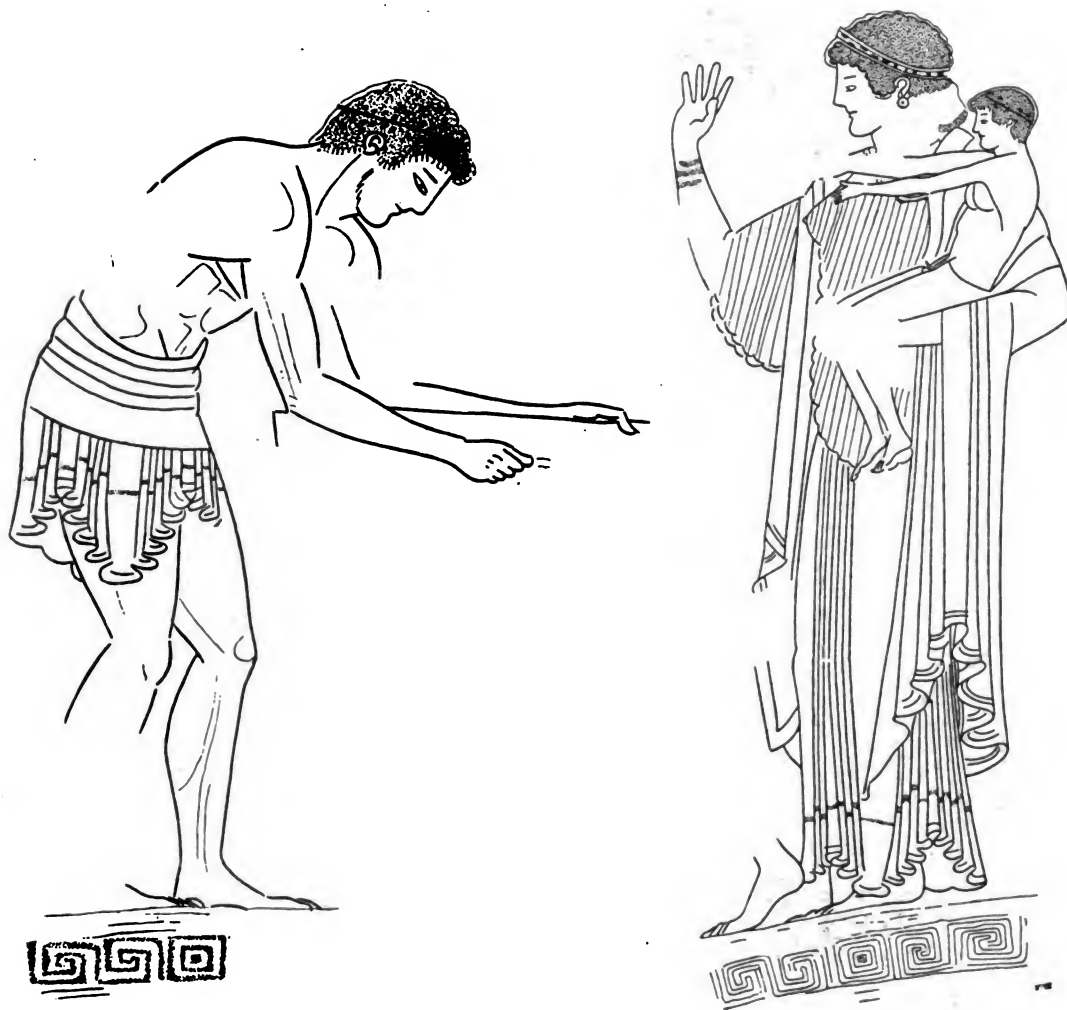


FIG. 28: Petrograd 642.

MYSON

The New York column-krater with Dionysos on one side and a komast on the other (07.286.73: Fig. 29) is by the same hand as a singular vase in Boston (03.786: Menelaos pursuing Helen), singular because of its shape, which seems to be a cross between the hydria of black-figure type and the hydria-kalpis, for while the neck is



FIG. 29: New York 07.286.73.

detached from the shoulder as in the first, the curve of the shoulder is the gradual curve of the second: neck and mouth are missing. The column-kraters of this painter, and the column-krater is his favourite shape, continue the series mentioned on p. 25. His capital works are the Croesus amphora in the Louvre and the London vase B. M. E 458 (*Mon.* 2, pll. 25-26: A, new, Fig. 30) which Hauser grouped with it (*F. R.* 2, p. 281). His sound archaic style is contemporary and comparable with the Eucharides painter's. His name was Myson.

I. Column-kraters.

(a) With framed pictures.

1. Rome, Villa Giulia 984 (Helbig 1795 k). A, Herakles and the lion: B, athletes.
2. Rome, Villa Giulia (Helbig 1796 o). A, three athletes: B, three komasts.
3. Würzburg 148. A, Dionysos between two silens: B, three komasts.
4. Naples 2410. A, centauromachy: B, Ariadne mounting chariot, with Dionysos.



FIG. 30: London B.M. E 458.

(b) With free pictures.

5. Athens, Acropolis G 189. A, Athena seated, and a youth holding twigs: B, Athena and a youth at an altar. On the neck, $MV\varsigma ON E\Lambda PA\Phi\varsigma EN$ $K\Lambda\rho OIE\varsigma EN$. Small.
6. New York 07.286.73. A, Fig. 29, Dionysos: B, komast with kantharos and stick.
7. Florence 1953. A, Herakles with the tripod: B, akontist.
8. Copenhagen 62. A, silen with horn and volute-krater: B, komast with wine-skin and kotyle.
9. Naples, R. C. 153. A, komast with stick and kantharos: B, komast bending towards kotyle.

10. Munich, Glyptothek. A, komast with stick and cup: B, naked woman with wine-skin and cup.
11. Altenburg 279. A, komast: B, komast with oinochoe and kotyle.
12. Oxford 561. *JHS.* 28, pl. 31: A, new, Fig. 31. A, diskobolos: B, athlete with thong.
13. Girgenti, Baron Giudice. A, akontist: B, youth running.
14. Vienna, Dr. Julius Bankò, fragment. A, athlete with strigil.
15. Petrograd 632 (Stephani 1602). A, young soldier riding: B, young komast with wine-skin.

(c) Fragments.

16. Louvre S1315. Komast with kotyle.
17. Rome, Museo Kircheriano. *Mon. Linc.* 14, p. 299. Youth, lying down: kottabos.
18. Athens, Acropolis G 101. Naked woman with phallos.
19. Athens, Acropolis G 78. Man's head.
20. Athens, Acropolis G 58.2. Youth.
21. Athens, Acropolis G 73. Head of youth.
22. Athens, Acropolis G 76. Head of man.

II. Hydria.

23. Boston 03.786: Menelaos and Helen.

III. Pelikai.

24. Naples. A, two silens, one with oinochoe and cup: B, two komasts, one with wine-skin, the other with kotyle and pointed amphora.
25. Syracuse. A, two youths and a boy: B, two komasts, one with lyre, the other with stick and kotyle.
26. Syracuse. A, komast with lyre: B, komast bending towards a cup.
27. Syracuse. A, naked woman with phalloi: B, naked woman at a bell-crater.

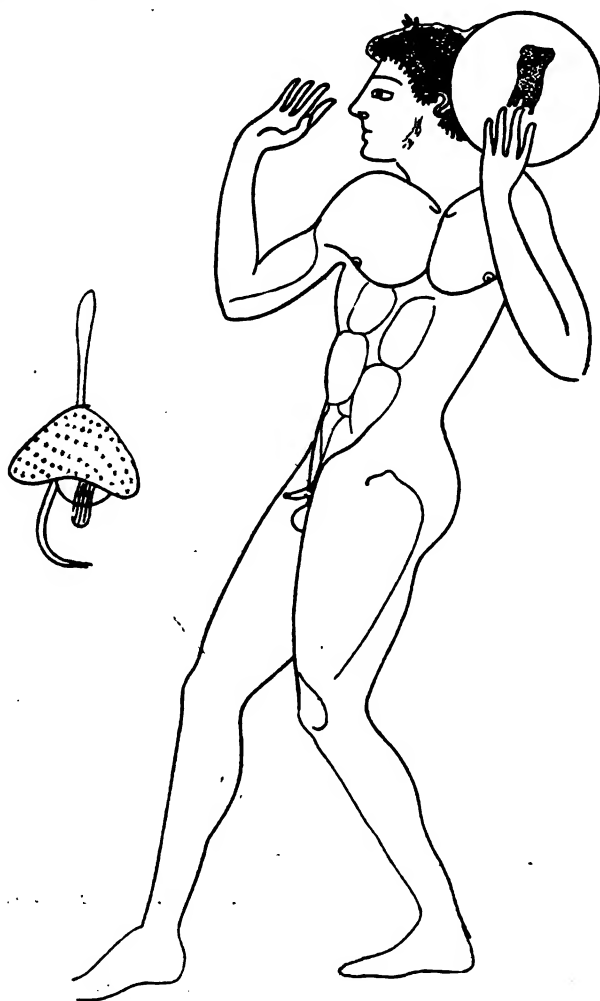


FIG. 31: Oxford 561.



FIG. 32: Boston 13.200.

28. Palermo. A, man pursuing woman: B, two komasts, one with kotyle, the other with wine-skin.

IV. Amphora, type A.

29. Louvre G 197. F.R. pl. 113. A, the burning of Kroisos: B, the rape of Antiope.

V. Calyx-krater.

30. London, B.M. E 458. *Mon.* 2, pll. 25-26. A, new, Fig. 30: B, phot. Mansell 3138. A, the rescue of Aithra: B, Apollo and Herakles, the struggle for the tripod.

THE PAINTER OF THE DIOGENES
AMPHORA

The hydria of black-figure shape in Boston, 13.200, with the story of Danae on the body, and Theseus and the bull on the shoulder (*M. F. A. Bull.* 12, p. 6: our Fig. 32) will immediately recall the Eucharides painter's Danae (*Mon.* 1856, pl. 8: details, our Fig. 28). It is not, however, by the same hand, but by a contemporary painter, the author of an amphora with the love-name Diogenes, in London (B. M. E 261: Gerhard, *A. V.* pl. 273; *Gaz. Arch.* 1875, pll. 3-4: detail of A, new, our Fig. 33: A, youths and boys; B, Dionysos and silens), another amphora in the Vatican (Helbig 489: *Mus. Greg.* 2, pl. 56.1; A, phot. Mosconi, Poseidon and Polybotes: B, soldiers), and a magnificent column-krater from South Russia in Petrograd (A, Fig. 33bis, Zeus and Athena: B, lost). The Danae hydria is a pleasing piece: but were it not for the Petrograd krater, we should not know that this artist could out-strip both Myson and the Eucharides painter. It is interesting to compare the Petrograd Athena with the Briseis of Oltos (p. 9, Fig. 4). There is a virginal delicacy in the Athena which is not to be found in the Briseis.

A fragment of a large vase, perhaps an amphora by this painter, is in Mr. Warren's possession at Lewes: part of two draped figures remains.



FIG. 33: London B.M. E 261.



FIG. 33 bis: Petrograd.



FIG. 34: Boston 97.368.

THE TYSZKIEWICZ PAINTER

One of the best-known vases in Boston is the calyx-krater from the Tyszkiewicz collection (97.368) published by Robert in *Szenen der Ilias u. Aethiopis* and in our Fig. 34. On the one side, Achilles and Memnon fighting over the body of Melanippos: on the other, Diomed fighting with Aeneas. It is the masterpiece of a mediocre painter, one who has no true artistry, no love of fair line and fair form: yet size, shape, and composition make it an imposing thing: and in the sturdy, bull-like fighters there is Homeric vigour, the Homeric of the eleventh Iliad.

I published photographs of the Tyszkiewicz krater in *AJA.* 1916, pp. 145-146, and gave a list of twenty-five vases by the same painter (*ibid.* pp. 147-152). Fig. 35 gives the obverse of his British Museum stamnos (E 443: Gerhard, *A. V.* pl. 64: new, *AJA.*

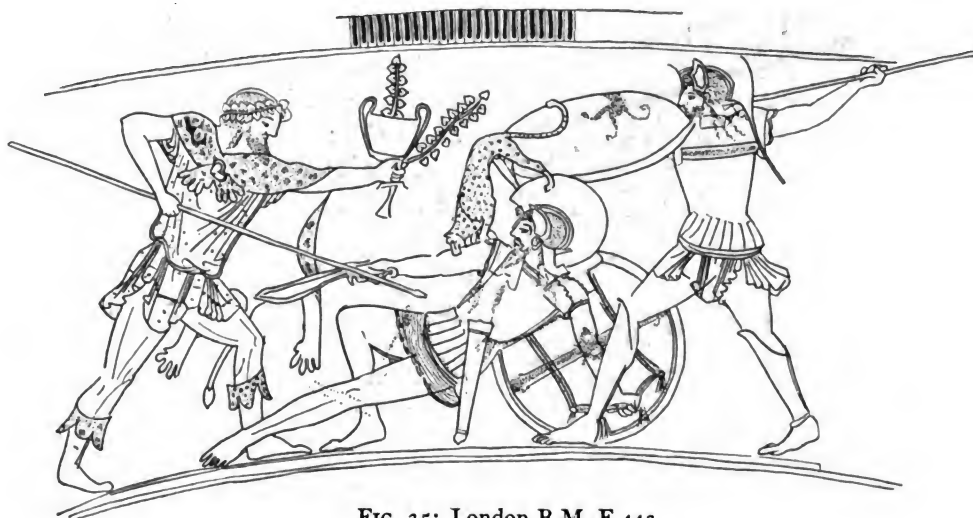


FIG. 35: London B.M. E 443.

1916, pp. 147-148). I think it will be immediately clear, that the London stamnos and the Boston krater are by the same hand, especially if it be remembered that a good many of the inner markings on the Boston vase do not appear either in the photographs or in Robert's drawing. In *AJA.* 1916, p. 150, I gave a figure from a stamnos in Petrograd (643: Stephani 148): it is the Boston Aphrodite over again, but less careful, and the left hand changed. Of the other vases by this painter, I will only mention the London Gigantomachy hydria (B. M. E 165: *El. Cér.* 1, pl. 3), the hydria with Peleus and Thetis in the Louvre (G 53: Pottier, *Album* pl. 94), and the pelikaï in the Vatican (*Mus. Greg.* 2, pl. 62.2: Gerhard, *A. V.* pl. 161: Theseus and the Minotaur) and in Boulogne (134: *Le Musée* 2, p. 279: boys receiving presents). Boston has his smallest as well as his largest work: the guttus 13.169, no. 25 in my *AJA.* list. The drawing is almost negligible but the subject deserves attention: a bearded hero with spear and shield rising out of a large mound: attached to the mound, and leaning against it, a diskos, a pair of halteres, two fillets, and three akontia: the origin of athletic contests.

THE PAINTER OF THE HARROW OINOCHOE

Furtwängler, in his *Neue Denkmäler* 2, p. 252, No. 3, makes mention of a neck-amphora in Baltimore with a picture of the silen led captive by a hunter, a subject already treated by a black-figure painter on the Ergotimos cup in Berlin (Gerhard, *A.V.* pl. 238), and frequently afterwards. The Baltimore vase is the work of a poorly-equipped painter whose ordinary employment was daubing cheap neck-amphorae and column-kraters with dull and ill-drawn forms. In one of his neck-amphorae, Schwerin 1293, and in his Berlin column-krater (*Arch. Anz.* 1890, p. 89), the picture is prettily conceived, and his small vases, his oinochoai, though by no means exquisite, are rather attractive. One of these, which has been known a long time, for there is a bad draw-



FIG. 36: Harrow 56.

ing of it in Stackelberg, *Gräber der Hellenen*, pl. 24, fig. 5, is now in New York under the number 12.229.13. It is a fragment, but all the figure decoration is preserved: the shape, that shown in Furtwängler, *Cat.* pl. 6, no. 207, is common in bronze, but rare in clay: I have seen ten clay specimens, the earliest ripe archaic, the latest and finest Petrograd 864 (Stephani 1677: *Compte-Rendu* 1873, p. 90). The subject is a silen holding a pair of halteres, that is, playing the athlete, a part which the silen seldom brings himself to assume, though he does it on an early volute-krater in Munich (2381; Jahn 542), published by Jahn in *Philologus* 1868, pl. 4.1, and perhaps decorated by the Nikoxenos painter.

The New York fragment is published, from a photograph, in *JHS.* 36, pl. 7.1, side by side with the oinochoe by the same artist in Harrow (56: *JHS.* 36, pl. 7.2 and p. 133: our Fig. 36: boy with hoop): and a list of thirty-nine vases by 'the painter of the Harrow oinochoe' is given in the same place (pp. 129 and 132-133). No. 6 bis is a column-krater with men and youths, in the collection of Dr. Hoppin.

THE GERAS PAINTER

The New York pelike GR. 578 (A, Dionysos served with wine by B, a silen) is the work of another minor artist of this period, who may be called the Geras Painter from the picture of Herakles clubbing Old Age, on his pelike in the Louvre. This is the first pelike we have come across in America: the shape is not used by the very earliest red-figure painters, but is very popular from the time of Euthymides onwards.

VASES BY THE GERAS PAINTER

I. Pelikai.

1. Louvre G 224. A, the death of Aktaion: B, Ganymede pouring wine for Zeus.
2. Athens 1413 (C.C. 1176). A, man offering hare to boy: B, man.
3. Cabinet des Médailles 391. Froehner, *Musées de France*, pl. 8: phot. Giraudon. A, Dionysos arming, with a silen: B, Dionysos and a maenad.
4. Berlin 2171. *El. Cér.* 3, pl. 47. A, Triptolemos and Demeter: B, man and youth.
5. New York GR. 578. A, Dionysos: B, silen.
6. Louvre G 234. *Philologus* 1891, pl. 1. A, Herakles clubbing Old Age: B, Poseidon.
7. Rome, Mr. Augusto Castellani. A, man with helmet: B, youth.
8. Oxford 283. A, man with helmet, replica of the last: B, silen dressed in a himation.
9. Berlin 2173. A, woman at a fountain: B, silen running to a fountain.

II. Hydria, the picture on the body, framed.

10. Athens 1176 (C.C. 1172). A man with a dog offering a lyre to a boy.

III. Column-krater.

11. Cabinet des Médailles 415. De Ridder, p. 306. Herakles and Athena. The reverse, figured *ibid.* p. 307, is entirely modern.

THE 'FLYING-ANGEL' PAINTER

Fig. 37, a silen hoisting his son 'flying-angel', is from the amphora Boston 98.882. The boy silen is the earliest in vase-painting. Until the ripe archaic period silens on vases are always bearded, and sometimes bald, bachelors. A little later than the one here described is the boy silen who is being whipped with a sandal, on a Vatican cup in the style of Douris (Hartwig, pl. 73), and the boy silen on a cup in the University of Vienna (*W. V.* 6.7): later still, a scene which recalls Fig. 37, on a cup in Berlin (2550: Gerhard, *T.G.* pl. 16. 1-2), where a silen is kneeling and raising a silen child who stands on his hand — the moment before the position on the Boston vase. On the reverse of the Boston vase a silen elevates a gigantic phallos, and on a vase in Petrograd (604: Fig. 38) of the same authorship and the same uncommon shape, he is playing with a wild animal. These two pots are the artist's best and drollest. His athlete column-krater in Philadelphia is a fair but not a fine piece.

I. Amphorae, type C.

1. Petrograd 603 (Stephani 1593). A, athlete with akontion leaning on a pillar: B, man.
2. Paris, Petit Palais 328. A, naked woman holding a phallos-bird, and lifting the cover of a basket with two phalloi in it: B, naked woman with a phallos. The vase mentioned by Michaelis, *Arch. Anz.* 1864, p. 264, and by Heydemann, *Pariser Antiken*, p. 86 (coll. Piot, No. 1).
3. Vienna, Oest. Museum 332. Masner, *Cat.* pl. 6 and p. 49. A, soldier: B, man.



FIG. 37: Boston 98.882.

4. Boston 98.882. Fig. 37. A, silen holding his son on his shoulders: B, silen with phallos.
5. Petrograd 604 (Stephani 1601). A, Fig. 38. A, silen holding a pantheress: B, silen.

II. Amphora of Panathenaic shape.

6. London, B.M. E 259. A, komast: B, komast.



FIG. 38: Petrograd 604.

III. Pelike.

7. Petrograd 619 (Stephani 1208). A, soldier leaving home: B, soldier leaving home.

IV. Column-kraters.

8. Philadelphia 2465. A, boxers and trainer: B, two komasts.
9. Deepdene. Tischbein, 4, pll. 37 and 44 (badly reproduced). A, Dionysos resting, with two silen: B, two athletes.

V. Lekythos.

10. London, B.M. E 583. Silen with flutes.

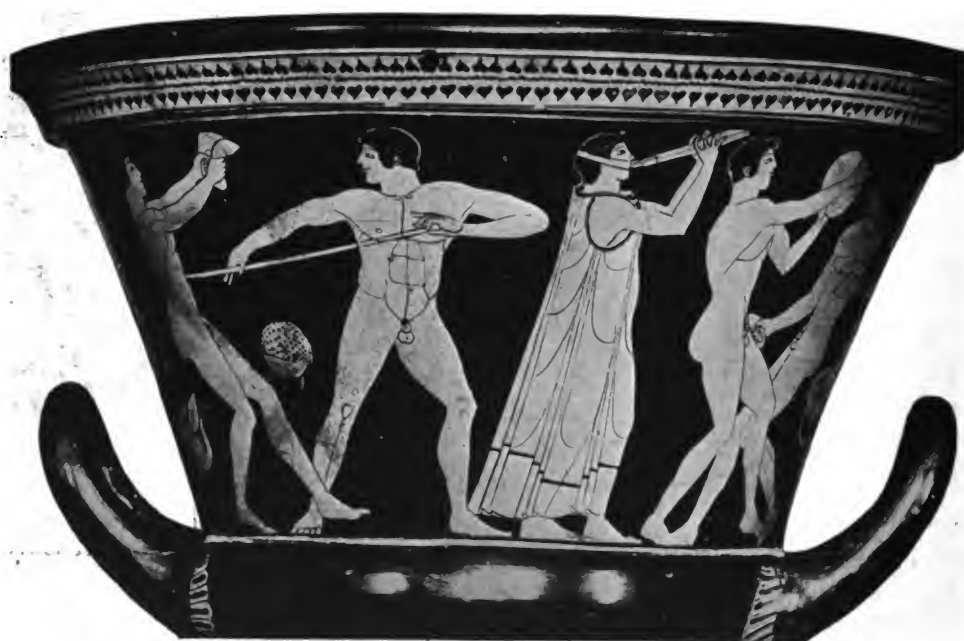


FIG. 38 bis: Copenhagen.

THE PAINTER OF THE NEREUS HYDRIA

The fragment Boston 03.838 is part of a hydria of black-figure shape, with Herakles and Kerberos on the body, and palmettes on the shoulder. The history of this vase-shape is odd: it seems to stop dead in the ripe archaic period and yet there is a miniature hydria of black-figure shape in Petrograd (764; Stephani 1463: woman with fillet, and youth) by a painter of the ripe free style. The Kerberos hydria is by the same painter as vases of the same shape in London (B. M. E 162: Herakles and Nereus) and in Aberdeen (Peleus and Thetis). A hydria-kalpis by him is in Vienna (K.K. Museum 331: Masner p. 49 and pl. 7: Apollo and Artemis): and a large calyx-krater of splendid workmanship, with Athena mounting a chariot in the presence of other divinities, is partly in the Acropolis collection at Athens (G 24) and partly in the British Museum (E 459).

THE TROILLOS PAINTER

The pelike, Philadelphia 3443, with Dionysos and a silen on each side, is by the painter of the Troilos hydria, whose works are enumerated in *JHS.* 32, pp. 171-173. The most important are a calyx-krater in Copenhagen (A, Athena mounting a chariot: B, *Ann.* 1846, pl. M; Lange, *Darstellung des Menschen*, p. 100; new, Fig. 38 bis, athlete), an amphora in the Vatican (Helbig 495: *Mus. Greg.* 2, pl. 54.1; Gerhard, *A.V.* pl. 126; A, phot. Mosconi: A, the struggle for the tripod: B, komos) and a stamnos in Florence (3986: A, boxers: B, naked women running to wash themselves). My *JHS.* list is to be completed by (1) the Philadelphia pelike; (2) a neck-amphora with triple handles in the Faina collection at Orvieto (A, Herakles and Athena: B, Dionysos); (3) a kalpis with picture on the shoulder in Munich (2428; Jahn 342: F.R. pl. 73.2: Herakles and Busiris), and (4) another in Oxford (1914.731: exploits of Theseus).



FIG. 39: Yale 143.

The last artist in this chapter may be named the 'painter of the Yale oinochoe' after one of his least unpleasing works, the large oinochoe with Theseus and Poseidon, No. 143 in the Stoddart collection (Fig. 39).

VASES BY THE PAINTER OF THE YALE OINOCHOE

I. Stamnoi.

1. Oxford 292. Percy Gardner, pll. 16-17 and p. 27. A, Demeter attended: B, Persephone attended.

2. London, B. M. E 446. A, youth with sword pursuing woman: B, man and women at altar.
 3. Brussels R 311. A, two young soldiers setting out: B, youth with spear pursuing woman.
 4. Goluchow, Prince Czartoryski, 51. De Witte, pll. 18-19. A, man and women at altar, with Nike: B, youth pursuing woman (Peleus and Thetis?).
 5. Naples 3095. A, women at altar: B, women and man.
- II. Bell-kraters with lugs.
6. Louvre G 368. (A, phot. Giraudon.) A, Demeter and Triptolemos: B, Demeter and Persephone.
 7. Petrograd 777 (Stephani 1786). A, youth with sword pursuing woman: B, youth with spear pursuing woman.
- III. Hydria, the picture on the body.
8. London, B. M. E 178. Phot. Mansell 3154. Judgment of Paris.
- IV. Oinochoe, shape 5A.
9. Yale 143. Fig. 39. Poseidon and Theseus.

CHAPTER VII

POTS OF THE RIPE ARCHAIC PERIOD (3)

If you turn from a vase by, say, the Kleophrades painter, such as the New York arming krater, to such a vase as the Berlin stamnos with the Death of Aigisthos (2184: Gerhard, *ECV*. pl. 24), you seem to be in a different world. The neat, polite drawing is by an artist who may be called, after one of his best pieces, 'the painter of the Copenhagen amphora' (Ussing, *To graeske vaser*, pl. 1 and p. 7): he stands to contemporary pot-painters as Douris in his later period to the cup-painters of the time. There are no vases by the Copenhagen painter in America, but I give a list of his works in a note, because he is the fittest representative of the academic style which flourished side by side with the later of the vases mentioned in the last two chapters.¹

THE SYRISKOS PAINTER

Akin to the Copenhagen painter, in style as in mind, is the painter of the astragalos in the Villa Giulia signed by the maker Syriskos (phot. Anderson) and the Brussels kotyle signed by the maker Pistoxenos (*Cat. Vente Coll. Somzée*, pl. 5, no. 46). The name of Pistoxenos is found on three kotylai: of the other two, one is signed by

¹ VASES BY THE PAINTER OF THE COPENHAGEN AMPHORA

- I. Amphora, type B.
 1. Copenhagen. Ussing, *To graeske vaser*, pl. 1 and p. 7. A, old man walking, attended by his black boy: B, youth buying an amphora.
- II. Pointed amphora.
 2. London, B. M. E 350. C. Smith, *Cat. Vases B. M.* 3, pll. 13 and 18.1; phot. Mansell 3146. A, Dionysos and a maenad: B, two maenads. Love-name Karton.
- III. Pelike.
 3. Athens 1685 (C.C. 1187). A, woman with smegmatotheke: B, youth.
- IV. Hydria of b. f. shape.
 4. London, B. M. E 163. Phot. Mansell 3149. Medea and Aison.
- V. Fragments of large vases, probably volute-kraters.
 5. Athens, Acropolis G 144. Apollo and Herakles, the struggle for the tripod.
 6. Athens, Acropolis G 114. Artemis and Apollo.
- VI. Stamnoi.
 7. Berlin 2184. Gerhard, *E.C.V.* pl. 24. A, the death of Aigisthos: B, athlete, man, and youth.
 8. London, B.M. E 442. A, Theseus and the bull: B, Theseus and Prokroustes.
 9. Munich 2408 (Jahn 343). Gerhard, *A.V.* pl. 157, 3-4. A, the daughters of Pelias: B, women and old man.
 10. Louvre G 114. A, Herakles and Dionysos, attended by a silen: B, three women running. Love-name Lykos. In bad condition.
 11. Louvre G 190. A, men and youths: B, men and youths. In bad condition.
 12. Formerly in Campanari's possession at Rome. Gerhard, *A.V.* pl. 301. A, women folding clothes: B, woman, youth, and man.
 13. Würzburg 316. *A.Z.* 1883, pl. 12 and pp. 45 and 48. A, Harmodios and Aristogeiton: B, komos.

the painter Epiktetos (London, B. M. E 139), the other, the finest of the three, the Schwerin kotyle, lately republished, in ideal fashion, by Maybaum (*Jahrbuch* 27, pll. 5-8 and p. 24; after Maybaum, Perrot 10, pp. 585-587; detail in Buschor, p. 179) is of the same shape and period as the Brussels vase, but not by the same hand. That the Syriskos painter could do good attractive work is shown by the Villa Giulia astragalos, and by the Berlin pelike figured in *Cat. Vente à l'Hôtel Drouot 11-14 mai 1903*, pl. 5: though we should not have known it from the Boston neck-amphora with triple handles 13.90 (on each side, a man talking to a boy), which is one of a group of four such pots, none of them above a decent mediocrity: two of the other three are in the Museo Civico at Orvieto, the third, which is smaller than the others, in the Vatican.



FIG. 40: London B.M. E 161.

VASES BY THE SYRISKOS PAINTER

I. Kotylai.

1. Brussels. *Cat. Vente Coll. Somzée*, pl. 5, no. 46. A, men and boys: B, women. Signed by the maker Pistoxenos.
2. Athens, Acropolis E 2, fragment. Head of youth, cup, HO

II. Volute-kraters.

3. Athens, Acropolis G 25, fragments. On the neck, men and athletes.
4. Syracuse, fragment. On the neck, symposion.

III. Calyx-kraters.

5. Athens, Acropolis. *Eph. Arch.* 1885, pll. 11-12. A, Theseus and the Minotaur: B, Attic heroes.

6. Cabinet des Médailles 418. *Mon.* 1, pll. 52-53; Luynes pll. 21-22; photos. Giraudon. A, Poseidon and Theseus: B, three women.
- IV. Column-krater.
7. Würzburg 126. Gerhard, *A. V.* pll. 285-286. A, men and youths: B, men.
- V. Hydriai.
- (a) Of b.f. shape.
8. London, B.M. E 161. On the body (Fig. 40), Menelaos and Helen: on the neck, symposion.
- (b) Kalpides with the picture on the shoulder.
9. Once in Trieste, Fontana collection. Gerhard, *A. V.* pl. 279. Youth seated between two men.
10. Athens, Acropolis G 236, fragment. Woman seated with wreath and woman standing with mirror.
11. Athens, Acropolis G 256, fragment. Woman.
12. London, B. M. E 168. Herakles and the lion.
- VI. Pelike.
13. Berlin. *Cat. Vente à l'Hôtel Drouot 11-14 mai 1903*, pl. 5. A, women dressing with a little naked maid: B, man and youth.
- VII. Neck-amphorae with triple handles.
14. Orvieto, Museo Civico. A, maenad and Dionysos: B, two maenads with twigs.
15. Orvieto, Museo Civico 1045. A, youth and man: B, man and youth.
16. Boston 13.90. A, man and youth: B, man and youth.
17. Vatican. A, youth with phiale: B, youth.
- VIII. Fragment (convex).
18. Oxford 1912.39. Head of youth.
- IX. Astragalos.
19. Rome, Villa Giulia. Phot. Anderson. Nike with flowers: Eros with flowers: lion. Signed by the maker Syriskos: love-name Timarchos.
- X. Ram's head rhyton.
20. London, B. M. E 795. Symposion.

Two Kotylai

There are two carefully drawn kotylai in Boston which immediately bring the Schwerin Pisto Xenos to mind. The first, 01.8097, has on one side an old man, Nestor, and a woman, Euaichme, holding a baby; on the other, Aktor putting on his greaves, and Astyoche holding his helmet, shield, and spear (*Jahrbuch* 17, pl. 2 and p. 68). The other, 01.8076, has Herakles greeted by a king, and on the back a man talking to a youth. A large but dull cup by the same hand is in Oxford (517: A, man offering a cock to a boy: B, men, youths, and women).

THE SYLEUS PAINTER

The author of the New York hydria 11.212.7, whom I shall call the Syleus painter after his stamnos with Herakles and Syleus in Copenhagen (*Mon.* 11, pl. 50), has something in common with the Copenhagen painter and the Syriskos painter, but his figures are heavier, his movements more vigorous, his compositions sometimes more ambitious. In preference to the New York hydria, which is not a very interesting piece, I give the Louvre pelike with Eos and Memnon (G 232: Fig. 41) as a sample of his style. The Eos and Memnon is not equal to Douris' treatment of the same subject (Louvre G 115: Perrot 10, pl. 11.2), but it has true worth.

The New York hydria happens to be the earliest kalpis in America which has the picture on the body and not on the shoulder. In early red-figured kalpides, the second disposition is the more common, but by the time of the Niobid painter (see p. 145) the first predominates, although it does not exclude the other until the third quarter of the fifth century.

VASES BY THE PAINTER OF THE
SYLEUS STAMNOS

I. Hydriai.

1. Cabinet des Médailles 440. Luy-
nes pl. 28 = *Jahrbuch* 6, p. 47.
Zeus bringing the baby Dionysos
to his nurses.
2. Athens 12882 (N. 1043). Dem-
eter and Persephone.
3. Vatican (Helbig 500). *Mus.*
Greg. 2, pl. 14.1: Gerhard, *A. V.*
pl. 12. Poseidon and Aithra.
4. New York 11.212.7. Youth and boy.
5. Leipzig, fragment, from Cervetri. Eos and Kephalos.
6. Leipzig, fragment, from Cervetri. Peleus and Thetis.
7. Berlin 2179. Gerhard, *ECV.* pll. 6-7: *W. V.* 3, pl. 6. Ariadne in Naxos.



FIG. 41: Louvre G 232.

II. Pelikai.

8. Louvre G 232. Heydemann, *G. V.*, *Hilfstafel*, 1: new, Fig. 41. A, Eos (head missing) carrying the dead body of Memnon: B, a woman lifting a hydria, and a man. The man's feet and the front edge of the woman's saccos repainted.
9. Vatican. *Mus. Greg.* 2, pl. 62.1. A, Theseus and the Minotaur: B, man and youth.
10. Louvre G 225. A, a youth serving a seated man with wine [Zeus and Ganymede?]: B, man and youth.
11. Louvre G 233. A, Athena: B, man.

III. Amphora, type C.

12. Würzburg. A, citharode and man: B, trainer and athlete with halteres.

IV. Pointed amphora.

13. Brussels. Noël des Vergers, *l'Etrurie*, pll. 32-36. Upper row; A, Theseus and the bull; B, gigantomachy: lower row, centauromachy.

V. Stamnoi.

14. Copenhagen. *Mon.* 11, pl. 50. A, Herakles and Syleus: B, Dionysos with two maenads.
15. Palermo. Gerhard, *A. V.* pl. 148. A, Herakles and the hydra: B, Nereus, Hermes, and Athena running.
16. Louvre G 181. A, Zeus with Hera and Iris: B, three komasts.
17. Berlin 2182. *A. Z.* 1883, pl. 15. A, the Judgment of Paris: B, Dionysos and two maenads.

I am not able to cite any other vases by the painter of the rather late archaic calyx-krater with Zeus and Aigina, Boston 95.23.



FIG. 42: Boston 00.340.

CHAPTER VIII

SMALLER POTS OF THE RIPE ARCHAIC PERIOD

THE present chapter is devoted to the painters of small vases. Of course, many of the artists already dealt with painted small vases as well as large: the Berlin painter, for instance, decorated a great many Nolan amphorae and lekythoi, and some oinochoai. But the *principal* occupation of the artists now to be mentioned was painting small vases — Nolan amphorae, lekythoi, oinochoai.

THE DUTUIT PAINTER

The Nolan amphora Boston 13.188 (A, Hephaistos polishing the shield of Achilles, and Thetis waiting to receive it: B, Nike running) is published in *JHS.* 33, pl. 11 and p. 110, and there assigned to the painter of the Dutuit oinochoe, a pretty little pot in the Petit Palais at Paris with a picture of winged Artemis caressing a fawn (*ibid.*, p. 106). The lekythos with Nike holding a thurible, lately acquired by the New York museum (13.227.16: *Bull. Metr. Mus.* 9, p. 234) is by the same painter and must be added to my list of his works in *JHS.* 33, pp. 106-110. The vases of the Dutuit painter are mostly small neck-amphorae and oinochoai: the largest figure he has left is a Nike on a London hydria of no great size (B. M. E 179: *JHS.* 33, pl. 12). His drawing is brisk, angular, minute, and engaging.

THE PAINTER OF THE BOSTON TITHONOS

The painter of the Boston Nolan amphora with Eos pursuing Tithonos (03.816) is the same kind of person as the Dutuit painter, but less spruce, a little heavier-handed: and while the latter may be said to face towards the Eucharides painter, the former may be said to face towards the Berlin painter. A second work of his is the pleasing Boston lekythos with a woman looking at herself in a mirror (00.340: Fig. 42).

VASES BY THE PAINTER OF THE BOSTON TITHONOS

I. Nolan amphorae.

1. Boston 03.816. A, Eos and Tithonos: B, youth running with a lyre.
2. Louvre G 205. *El. Ctr.* 3, pl. 13. A, Poseidon and Amphitrite: B, woman.
3. Berlin 2328. A, youth with lyre: B, youth.
4. Louvre G 213. A, Antilochos: B, Nestor.
5. Florence. A, Dionysos with thyrses and kantharos: B, ?.
6. Naples 3182. A, akontist: B, trainer.

7. London, B. M. E 296. *El. Ctr.* 4, pl. 48. A, Eros with hoop and dove: B, youth. Love-name Dioklees.

II. Lekythoi.

8. Boston 00.340. Fig. 42. Woman with mirror arranging her hair.
 9. Syracuse. *Mon. Linc.* 17, pl. 33.2. Soldier arranging his greave.
 10. Terranova, Cav. Cesare Navarra. Bendorff, *G. S. V.* pl. 47.2. Nike flying with thurible and phiale.

THE PAINTER OF THE BOWDOIN BOX

It is not until the archaic style has reached its full development that the red-figured lekythos becomes common. Lekythoi there were before that, but they were mostly black-figured. One of the earliest artists who spent most of his time in decorating red-figured lekythoi was the painter of the Sphinx lekythos in Yale (144) and of the lekythos New York 06.1021.90 (Sambon, *Coll. Canessa*, p. 63 and pl. 17, no. 228), which shows a woman seated holding a wreath, and Eros flying to her with a ribbon; in the field, an alabastron; on the ground, a wool-basket and a tame bird — *portrait de ma femme*. Bowdoin College has a small cylindrical box by the same artist, with a kneeling archer on the lid, besides a lekythos with a lion on it, one of a number of such vases with animal representations which can only be his. His works are very plentiful, never careful or thoughtful, but never without a certain childlike alertness, which recalls the Dutuit painter, although it is not accompanied by that artist's childlike assiduity. For the sake of brevity, I have grouped the lekythoi in the following list by subjects: many of them are replicas. Let it be noticed that he painted white lekythoi as well as red-figured: Riezler has already observed that the two Berlin lekythoi, inv. 3338 and 3339, were by the same hand; and both offer the same picture, the one on a white ground; the other in red-figure. Fig. 43 shows a third lekythos with the same subject.

The New York lekythos is the only vase by this painter which has more than a single figure. The palmette at the handle, rare on lekythoi, also marks it as an exceptional piece.



FIG. 43: Ricketts-Shannon collection.

VASES BY THE PAINTER OF THE BOWDOIN BOX

I. Lekythoi.

1. Artemis shooting: altar. Athens 1272 (C.C. 1394: Benndorf, *G.S.V.* pl. 36.8).
- 2-4. Artemis running with torches to altar. Canterbury. Petrograd 673. Athens 1313 (C.C. 1425).
- 5-7. Nike flying with two phialai to altar. Palermo. Syracuse. White: Athens 1827 (C.C. 1023: Collignon-Couve, pl. 37; Fairbanks 1, pl. 1.1).
- 8-12. Nike flying with phiale to altar. Athens 1192 (C.C. 1376). Formerly in the Paris market (Geladakis: *Coll. . . . de Monsieur G., Paris, 19-20 mai 1904*, pl. 5, no. 117). Athens 1508 (C.C. 1383). Athens 1621 (C.C. 1402). London, B. M. E 584.
- 13-15. Nike running with torches to altar. Petrograd 672. Girgenti, Baron Giudice. London, B. M. E 582 (phot. Mansell 3195 right).
16. Nike flying to altar. Palermo.
17. Nike flying with flower to altar. White: Berlin 2249.
- 18-24. Nike standing with phiale at altar. Petrograd 674 (Stephani 1533: *Compte-Rendu* 1873, p. 5). Syracuse. Athens 1748 (C.C. 1401). Canterbury. Syracuse (*Mon. Linc.* 17, p. 477). White: Petrograd: South Kensington (*Burlington Cat.* 1904, pl. 94, H 35).
25. Nike standing with torches at altar. Girgenti, Baron Giudice.
26. Nike standing with oinochoe and flower at altar. Syracuse 19866.
27. Nike standing at altar. Lecce.
28. Nike running. Syracuse.
- 29-30. Nike with hydria at fountain. Girgenti, Baron Giudice. White: Athens 1791 (C.C. 1026: Benndorf, *G. S. V.* pl. 23.2; Heydemann, *G. V.* pl. 5.2).
- 31-32. Head of Athena. Bonn. White: London, B. M. D.22 (Murray, *Wh. A. V.* pl. 14).
- 33-36. Woman with hydria at fountain. Berlin inv. 3339 (Riezler, p. 53, fig. 30). Syracuse (*Mon. Linc.* 17, p. 363). White: Berlin inv. 3338 (Riezler, p. 53, fig. 29). London, Mr. Charles Ricketts and Mr. Charles Shannon (Fig. 43).
37. Woman standing with mirror. Canterbury.
- 38-39. Woman seated with mirror. Girgenti, Baron Giudice. Athens 1194 (C.C. 1375).
- 40-42. Woman standing at wool-basket. Athens 1343 (C.C. 1417). Oxford 1914.8. Athens 1648 (C.C. 1391).
43. Woman seated, with Eros. New York 06.1021.90 (Sambon, *Coll. Canessa*, p. 63, and pl. 17, no. 228).
44. Woman seated with lyre. Syracuse (*Mon. Linc.* 14, p. 824).

- 45-46. Sphinx. Athens 1348 (C.C. 1406). Yale 144.
 47. Eros flying with phiale. Palermo.
 48. Flute-player. Athens 1273 (C.C. 1395).
 49. Youth seated playing a flute. Liverpool, Institute of Archaeology.
 50. Komast playing a flute. Syracuse (*Mon. Linc.* 17, p. 361).
 51. Bearded komast. Syracuse (from Acrai).
 52-53. Athlete with halteres. Syracuse (*Mon. Linc.* 14, p. 843.) Syracuse.
 54. Youth at laver. London, B. M. 1906.12.155.
 55. Young trainer. Bologna 358.
 56. Youth on horseback. London, B. M. E 589.
 57. Herm. B. M. E 585 (D'Hancarville 2, pl. 72 = *El. Ctr.* 3, pl. 79).
 58. Lion. Bowdoin College.
 59-61. Pegasos. Oxford 564. Syracuse. London, B. M. E 587.
 62. Owl. London, B. M. E 588.
- II. Oinochoai.
 (a) Shape 1.
 63-66. Louvre G 577 (youth with akontia). London, B. M. E 520 (woman playing the flute), E 521 (the like), and E 517 (Nike at altar).
 (b) Shape 3.
 67. Bologna 354 (Pellegrini, *V.F.* p. 175, fig. 106: youth running with torch).
- III. Squat lekythoi.
 68-70. Syracuse (*Mon. Linc.* 17, p. 515 middle: Artemis shooting). Vienna 649 (youth seated playing a flute). Berlin 2478 (woman seated at wool-basket).
- IV. Small pyxis (box).
 71. Bowdoin College (archer kneeling).
- V. Small hydria.
 72. London, Mr. Henry Oppenheimer. (Woman seated.)

THE PAINTER OF THE YALE LEKYTHOS

The little interior on the New York lekythos just mentioned is matched on a contemporary lekythos in Yale (146: *Cat. Coll. Dr. B. et M. C.* pl. 20, no. 168). A woman is putting clothes away in a chest; her chair at her back; on the wall a mirror and a chaplet. By the same painter, a squat lekythos in Bowdoin College, representing a youth with a tame panther cub, and a man, one of the earliest examples of a form of vase (Furtwängler, *Cat.* pl. 6, no. 240) which became very popular in the free period (see p. 177). This painter has left us two large vases, stamnoi in Vienna and in Würzburg, but what talent he has is best seen on his smaller pieces. The Yale lekythos gives his measure.

The small white lekythos New York 07.286.44 is, I believe, by the same man. The picture has been published by Fairbanks in *White Athenian Lekythoi*, 2, pl. 32.1, and explained as a youth cutting off a lock of hair for dedication: I think it more

likely that he is using his sword to comb his hair with, like the soldiers on the arming lekythos in Girgenti (23: Politi, *Una Leckitos*, plate) and on the arming cups by the Kleophrades painter in the Acropolis collection at Athens (see *JHS.* 30, p. 64, no. 33) and by Makron in the Louvre (G 271). So I picture the Spartans at Thermopylae.

VASES BY THE PAINTER OF THE YALE LEKYTHOS

I. Lekythoi.

(a) Red-figured.

1. Yale 146. *Cat. Coll. Dr. B. et M. C.* pl. 20, no. 168. Woman with clothes at chest.
2. Syracuse. *Mon. Linc.* 17, p. 457. Woman seated cresting a helmet.
3. Syracuse. *Mon. Linc.* 17, p. 426. Woman with wool-basket and mirror.
4. London, B. M. E 578. Nike with cithara, and youth.
5. Girgenti, Baron Giudice. Nike with phiale at thurible.
6. Brussels A 1015. Herakles and Athena.
7. London, B. M. E 576. Nike and soldier.
8. Syracuse. *Mon. Linc.* 17, pl. 14.1. Nike with thurible.
9. Athens 1303 (C.C. 1191). King. Love-name Glaukon.
10. Athens 1199 (C.C. 1433). Woman seated with alabastron and plug.
11. London, Mrs. Hall. Man leaning on his stick, holding out a lump of meat.

(b) White ground.

12. London, Mrs. Hall. Woman with hydria on head, running away from a snake.
13. New York 07.286.44. Fairbanks, *Wh. A. L.* 2, pl. 32.1. Young soldier combing his hair with a sword.

II. Squat lekythos.

14. Bowdoin College. Youth with panther cub, and man.

III. Alabastra.

15. Berlin 4037. Furtwängler, *Coll. Sabouroff*, pl. 54. Nereids running to Nereus.
16. London, B. M. E 720. Iris.

IV. Nolan amphorae.

17. Petrograd (Stephani 2072). *Compte-Rendu* 1862, pl. 1, figs. 8-10. A, winged goddess caressing a fawn: B, woman with corn-ears at altar.
18. London, B. M. E 309. A, Dionysos: B, silen.

V. Kotyle.

19. Brussels. *Cat. Coll. Somée*, pl. 5, no. 45. A, Triptolemos: B, initiation of Herakles.

VI. Hydriai.

20. Athens 1175 (C.C. 1252). Eos in chariot.
21. Syracuse, fragment. Two women, between them a lekythos.
22. Oxford 297. Two women and a duck.

VII. Stamnoi.

23. Vienna, K. K. Museum 339. Masner, *Cat.* pl. 7.
A, Boreas and Oreithyia: B, woman and Poseidon.
24. Würzburg 335. A, Poseidon between two Nereids: B, Nereus between two Nereids.

THE AISCHINES PAINTER

The Boston alabastron 01.8122 (A, youth: B, woman) is the only vase that bears the love-name Aischines. Oxford 327 (A, woman with spindle: B, youth) is another alabastron by the same humble painter. He also painted the lekythoi Oxford 536 (*JHS.* 25, pl. 2: woman with phiale and youth with spit and cake) and Syracuse, *Mon. Linc.* 14, p. 826 (Nike and maenad): and a small hydria in Petrograd (750: Stephani 1597: three women).

A Group of Jugs (oinochoe shape 8)

There are four small jugs in New York of the shape Furtwängler *Cat.* pl. 6, no. 223, roughly decorated with figures of kneeling soldiers or komasts. Two of the soldier jugs, 06.1021.100 and 06.1021.98, are published in *Cat. Vente 11-14 mai 1903*, p. 32; the komast jug in *Bull. Metr. Mus.* 1, p. 78, fig. 4; the fourth is GR. 584. All four belong to a numerous series of small cheap jugs of the same shape and very likely by the same hand. Other examples are in the Louvre, in the Glyptothek at Munich, in Bologna and in Naples (R. C. 130), these with kneeling soldiers; in Athens (10460), in the Bruschi collection at Corneto (177) and in Palermo (white ground), these with kneeling komasts; with symposiasts in Corneto and in the Villa Giulia; with kneeling athletes in Berlin (2319), with kneeling silens in the Faina collection and in the Paris market (Sivdijian) and with a horse and a phallos horse in Berlin (2320).

The little jug of nearly the same shape in Philadelphia (2272), with the figure of a youth, does not belong to this series: by the same hand a jug in London, B. M. E 569, with a youth running, a stone in his hand.

THE CHARMIDES PAINTER

A good many of the vases, mostly Nolan amphorae, which bear the love-name Charmides are by one hand. The Charmides vase in Boston (76.46: A, Robinson *Cat.* p. 154), with a silen playing at being Aeneas, is not a regular Nolan amphora, but a small neck-amphora with ridged handles. Other vases of just the same shape and type will be found cited on p. 110.

VASES BY THE CHARMIDES PAINTER

I. Small neck-amphora with ridged handles.

1. Boston 76.46. Robinson, *Cat.* p. 154. A, two silens, one carrying his old father on his back: B, silen. Love-name Charmides.



FIG. 44: New York 07.286.67.



FIG. 45: Boston 95.43.

II. Nolan amphorae.

2. London, B. M. E 290. *JHS.* 4, pl. 30. A, Herakles and Geras: B, youth. Love-name Charmides.
3. Formerly in the possession of General Cella. *Bull. Nap.* n. s. 1, pl. 10. A, Herakles and the Amazons: B, soldier. Love-name Charmides.
4. London, B. M. E 292. A, two silens running: B, maenad running. Love-names Charmides and Timoxenos.
5. London, B. M. E 293. *El. Cér.* 4, pll. 45-46. A, Eros hovering over a hare: B, Eros flying with fillet. Love-name Timoxenos.
6. Louvre G 211. A, Eros with a lyre: B, youth.
7. London, B. M. E 289. Overbeck, *Her. Bildw.* pl. 10.1. A, Judgment of Paris: B, youth running. Love-name Charmides.
8. Cabinet des Médailles 366. *El. Cér.* 4, pl. 51. A, Eros flying with spear and shield: B, woman. Love-name Charmides.

III. Lekythos.

9. London, B. M. E 571. Eros flying with a hare. Love-name Charmides.

THE PROVIDENCE PAINTER

The excellent artist with whom this chapter may conclude stands midway between the painters of large pots and the painters of small: for although he painted a number of larger vases, his works are chiefly Nolan amphorae and lekythoi.



FIG. 46: London B.M. E 572.

derived from that of the Berlin painter. It lacks the Berlin painter's peculiar charm: it is prose to the other's poetry, but sober, honest, often noble prose with a masculine beauty of its own.] Let him be called the Providence painter after the large neck-amphora with twisted handles, formerly in the Basseggio and Jekyll collections, and now in Providence (Gerhard, *A. V.* pl. 24: A, Apollo with phiale and cithara: B, woman with oinochoe). By reason of its shape and type, this vase continues the series of neck-amphorae with twisted handles by the Berlin painter (*JHS.* 31, p. 281, no. 13 and pp. 291-292, nos. 13 a-

13 k): it is of finer quality than its predecessors, for the Berlin painter never did his best on vases of this shape.

Besides the Providence vase, there are as many as nine works by this painter in American museums. Five of these are lekythoi: New York 07.286.67 (Fig. 44: Nike carrying a hydria); Boston 95.43 (Fig. 45: Athena); Boston 95.45 (Apollo); Boston 95.44 (Menelaos and Helen); Boston 00.341 (Eros playing the flutes). All except the last bear the love-name Hippon. Warren had already noticed that the Providence vase was by the same hand as the Boston-Hippon lekythoi.

The Boston Apollo should be compared with the similar Apollos on the Providence vase and on the pelike by the same painter in Paris (Luynes pl. 26: *Ann.* 1833, pl. B): the Menelaos and Helen, with the same composition on the contemporary lekythos by the Brygos painter in Berlin (2205: Millingen, *A. U. M.* 1, pl. 32).

The other four vases are Nolan amphorae; good work, but less fine than the lekythoi: New York 06.1021.114 (Sambon, *Coll. Canessa*, p. 34, no. 102: B, from a new drawing, Fig. 48: A, silen pursuing B, maenad); Boston 03.789 (fragmentary: Poseidon pursuing a woman); St. Louis (A, man pursuing youth; B, youth running away); and Philadelphia, Memorial Hall 82.59 (A, Athena and [Theseus ?]):



FIG. 47: London B.M. E 303.

B, king). Add to these a fragment of a Nolan amphora in Boston (03.875: head of man, and . . . ON ΚΑΛΟΣ) and a fragment, with a head of Herakles, in Bryn Mawr (*AJA.* 1916, p. 340, 13).

The two women from the New York Nolan amphora (Fig. 48) and from the Nolan amphora with the love-name Hippoxenos in Petrograd (701: Fig. 49) are given as specimens of the painter's freer, less finished work. If the reproduction in the *Gazette Archéologique* had been better, I should have added a third peplos figure from a lekythos at one time in the Paris market (*Gaz. Arch.* 1876, pl. 34).

VASES BY THE PROVIDENCE PAINTER

I. Neck-amphorae with twisted handles.

1. Providence. Gerhard, *A. V.* pl. 24 (bad). A, Apollo: B, woman with oinochoe.
2. Vatican (Helbig 491). *Mus. Greg.* 2, pl. 59.2. A, citharode: B, youth.

II. Amphora of Panathenaic shape.

3. Boulogne 196. Pottier, *Musées de Province*, pl. 22. A, Nike: B, man.

III. Amphora of a rare shape, half-way between Panathenaic amphora and pelike: with convex handles.

4. Naples 3176. A, man with lyre: B, man with stick.

IV. Pelike.

5. Cabinet des Médailles 392. Luynes pl. 26: *Ann.* 1833, pll. B-C: A, phot. Giraudon. A, Nike and Apollo: B, Nike running with torches.

V. Nolan amphorae.

6. Brunswick. *Arch. Anz.* 1890, p. 8. A, Zeus fighting, B, giant.
7. London, B. M. E 303. A, Fig. 47, Dionysos fighting, B, giant.
8. Munich 2339 (Jahn 259). A, komast: B, komast.
9. Naples 3081. A, silen pursuing maenad: B, silen running.
10. Vienna. A, silen pursuing maenad: B, silen.
11. Munich, Glyptothek. A, silen assaulting mule: B, silen with club.
12. Deepdene. A, Poseidon: B, woman.
13. St. Louis. A, man pursuing youth: B, youth with lyre running away.
14. Boston 03.789, fragment. A, Poseidon pursuing Amyone. Love-name Hippon.
15. Boston 03.875, fragment. Head of man. Love-name [? Hipp]on.
16. Cabinet des Médailles 359. Luynes pl. 41. A, woman with hydria running to king: B, woman running.
17. Leyden 18 h 39. A, youth running with sword: B, youth.
18. Louvre G 216. A, youth with sword fighting: B, man with stone.
19. Philadelphia, Memorial Hall 82.59. A, Athena and youth [Theseus ?]: B, king.
20. Petrograd 701 (Stephani 1732). A, Fig. 49. A, Nike with torch: B, woman. Love-name Hippoxenos.
21. New York 06.1021.114. *Cat. Vente 11-14 mai 1903*, p. 34: Sambon, *Coll. Canessa*, p. 34, no. 102: B, new, our Fig. 48. A, silen pursuing B, maenad.



FIG. 48: New York 06.1021.114.

22. Cabinet des Médailles 365. Luynes pl. 25. A, Artemis running: B, woman with torch. Love-name Glaukon.
23. Cabinet des Médailles 367. Luynes pl. 24. A, Apollo running: B, youth. Love-name Kallikles.
24. Cabinet des Médailles 368. De Ridder, p. 269 and pl. 12. A, Zeus pursuing B, woman.
25. London, B. M. E 305. *El. Cér.* 1, pl. 86: A, Walters, *Ancient Pottery*, 1, pl. 36.3. A, Athena: B, youth.

VI. Lekythoi.

26. Palermo. Soldier with phiale and woman with oinochoe.
27. Athens 12890 (N. 1066). Woman with clothes.
28. Syracuse. *Mon. Linc.* 17, pl. 12 = Perrot 10, p. 651. Woman laying clothes on chair.
29. Terranova, Cav. Cesare Navarra. Benndorf, *G. S. V.* pl. 49.5. Woman binding her head, and girl.
30. Palermo. Nike running r. with kerykeion.
31. Palermo 159. Woman running, carrying a corslet. Inscription $\text{IA}\Sigma\text{IMAXO}\Sigma$ (the same inscription on a ruined lekythos in Berlin, 2209, Gerhard, *Antike Bildwerke*, pl. 52).
32. Oxford 317. Percy Gardner, pl. 25.2. Woman running with spear and shield.
33. New York 07.286.67. Fig. 44. Nike (NIKE) flying with a prize hydria. Love-name Hippon.
34. Terranova, Cav. Cesare Navarra. Benndorf, *G. S. V.* pl. 48. 1. Nike flying with wreath. Love-name Hippon.
35. Boston 95.43. Fig. 45. Athena. Love-name Hippon.
36. Boston 95.45. Apollo. Love-name Hippon.
37. Formerly in the Paris market (Rollin). *Gaz. Arch.* 1876, pl. 34. Menelaos pursuing Helen.
38. London, B. M. E 572. Fig. 46. Woman running with armour.
39. Boston 00.341. Eros playing the flutes.
40. Terranova, Cav. Cesare Navarra. Benndorf, *G. S. V.* pl. 49.1. Woman running with oinochoe and phiale.



FIG. 49: Petrograd 701.

VII. Oinochoai, shape 1.

41. Naples. *Jahrbuch* 18, pl. 2: *Mon. Linc.* 22, pl. 85 and p. 459. The Death of Argos.
42. Munich 2448 (Jahn 771). Silen pursuing maenad.

VIII. Stamnoi.

- 43. Louvre G 370. *Mon.* 6-7, pl. 58.2. Gods.
- 44. Petrograd 641. *Ann.* 1859, pll. G-H. Herakles in Olympos. Much restored.
- 45. London, B. M., small fragment, from Gela, marked in pencil XO. Head of woman.
- 46. Paris, Petit Palais. Lenormant, *Coll. Dutuit*, pl. 17. A, Poseidon pursuing a woman: B, woman running to king.

IX. Cup.

- 47. Athens, Acropolis B 82, fragmentary. I, Apollo; A and B, Herakles in Olympos.

X. Fragment (of a Nolan amphora?).

- 48. Bryn Mawr, *AJA.* 1916, p. 340, 13. Head of Herakles.

A Neck-Amphora

The small neck-amphora with ridged handles, New York 06.1021.117 (*Le Musée* 4, pl. 12 and 5, p. 62 = Sambon, *Coll. Canessa*, p. 65 = *Jahrbuch* 26, p. 285: A, Greek and Persian: B, Greek) recalls the work of the Providence painter at first sight, but still more the Amazon calyx-krater Bologna 289 (F.R. pll. 75-76). It may well be a slighter piece by the artist of the Amazon krater.

CHAPTER IX

CUPS OF RIPE ARCHAIC STYLE: (1) THE PANAITIOS PAINTER, THE BRYGOS PAINTER, AND DOURIS

THE COLMAR PAINTER

BEFORE approaching the great cup-painters of the ripe archaic style, a word must be said about two cups which belong to the beginning of this period. One is the fragmentary Philadelphia 4871: on the inside, a komast moving to a column-krater, into which he was probably dipping a jug; on the outside, a symposion. The other is Dr. Hoppin's maenad cup. These are by the artist whom I shall call the Colmar Painter after a cup by him in the Schongauer Museum (48: *Arch. Anz.* 1904, p. 53). Fig. 50 gives his prettiest piece, the Oxford cup 300.

VASES BY THE PAINTER OF THE COLMAR CUP

I. Cups.

1. Louvre G 135. I, phot. Giraudon. I, symposion, man lying down, and girl playing the flutes: A and B, the return of Hephaistos. Love-name Lysis.
2. Vatican (Helbig 573). *Mus. Greg.* 2, pl. 71.4. I, hoplitodromos: A and B, komos. Love-name Lysis.
3. Florence. I, youth putting on his greaves: A and B, athletes.
4. Leipzig, from Cervetri. I, athlete with akontia and halteres: A and B, fights.
5. Cabinet des Médailles 521, fragmentary. I, athlete with halteres and another with akontion: A and B, runners.
6. Harrow 53. I, komast: A and B, youths. Love-name Lysis.
7. Munich 2667. Exterior, Jüthner, *Antike Turngeräthe*, p. 47 = *JHS.* 27, p. 264 = Norman Gardiner, *Greek Athletic Sports*, p. 349. I, komast: A and B, athletes.
8. Vienna. I, symposion; youth lying on couch, kottabos: A and B, silens and maenads.
9. Leipzig 514, fragments. I, silen and maenad: A and B, silens and maenads.
10. Colmar 48. *Arch. Anz.* 1904, p. 53. I, symposion, man lying down: A and B, athletes.



FIG. 50: Oxford 300.

11. Philadelphia 4871. I, komast: A and B, symposion.
 12. Florence. I, komast: A, Herakles and Antaios; B, Theseus and Sinis(?).
 13. Oxford 300. P. Gardner, pl. 22.1: our Fig. 50. Boy with hoop.
 14. Corneto. Youth to right, leaning on stick: naked, a wrap over his shoulders.
 15. Formerly in the Van Branteghem collection. *Cat. Vente à l'Hôtel Drouot 15-16 juin 1891*, pl. 9, no. 213. I, youth running with a hare: A and B, armed runners.
 16. Pomfret, Dr. J. C. Hoppin. Maenad.
- II. Rhyton in the shape of a mule's head.
17. Paris, Petit Palais. Komos: old man and youth.

THE PANAITIOS PAINTER

Thirteen vases with the signature of Euphronios have been preserved, fifteen counting the Louvre neck-amphora G 106, which bears the probably incomplete inscription *Eυφρονιος*, and the fragments of an Iliupersis cup in Berlin (2281: A. Z.



FIG. 50 bis: Boston 10.179.

1882, pl. 3), on which the letters *Ευ.ρ.* . . . may be part of a signature.¹ Of the thirteen, four are signed *Ευφρονιος εγραψεν*, nine *Ευφρονιος εποιεσεν*. The four *εγραψεν* vases have been dealt with already (see p. 30); let us now consider the nine *εποιεσεν*. One, the Louvre cup G 105 (Hartwig, pl. 53), bears two signatures, *Ευφρονιος εποιεσεν*, and [*Ονεσ*]ιμος *εγραψεν*: it came, then, from Euphronios' shop, but was painted not by Euphronios, but by [Onesimos]. A third artist painted the Troilos cup in Perugia (Hartwig, pll. 58-59) which was attributed by Hartwig to Onesimos (*Meist.* pp. 530 ff.) but detached from Onesimos' work, rightly, as I believe, by Buschor (*G. V.* p. 170); a fourth the white cup in Berlin (2282: Hartwig, pll. 51-52) which is not by the Penthesilea painter, as Furtwängler maintained, but by another, the same who painted the white cup in Athens



FIG. 51: Boston 01.8020.



FIG. 51: Boston 01.8020.

with the Death of Orpheus and the fragmentary inscription [. . . *επ*]οιεσεν (*JHS.* 9, pl. 6: Perrot 10, p. 708): a fifth artist the remaining six, that is to say, the Louvre Theseus cup (G 104: F.R. pl. 5; Pottier, *Album*, pl. 102), the London Eurystheus

¹ I have not seen the Berlin fragments: to judge from the picture, they may be by Euphronios.

cup (B. M. E 44: F.R. pl. 23), the fragmentary Dolon cup in the Cabinet des Médailles (526: *W. V.* 5, pl. 5.1), the Boston Komos cup (95.27: Hartwig, pll. 48.1 and 47), the New York Herakles cup (12.231.2: *Bull. Metr. Mus.* 8, p. 153: *AJA.* 1916, pll. 2-6 and p. 126) and an unpublished Athlete cup in Dr. Hauser's possession at Rome. The admirable anonym who decorated these six cups was called by Furtwängler (F.R. 1, p. 164) the Panaitios Painter from one of his favourite love-names.

America is rich in his works, for besides the signed cups in Boston and New York, he painted the Silen cup in Boston with the love-names Leagros and Athenodotos (10.179: *A. Z.* 1885, pl. 10: detail, Buschor, p. 163), three Athenodotos cups in Boston, to wit, 01.8021 (Hartwig, pl. 12: athlete; and fight), 10.207 (Hartwig, pl. 14.1 and p. 120, fig. 17: archers; and athletes), and the fragment 98.887, No. 7 in

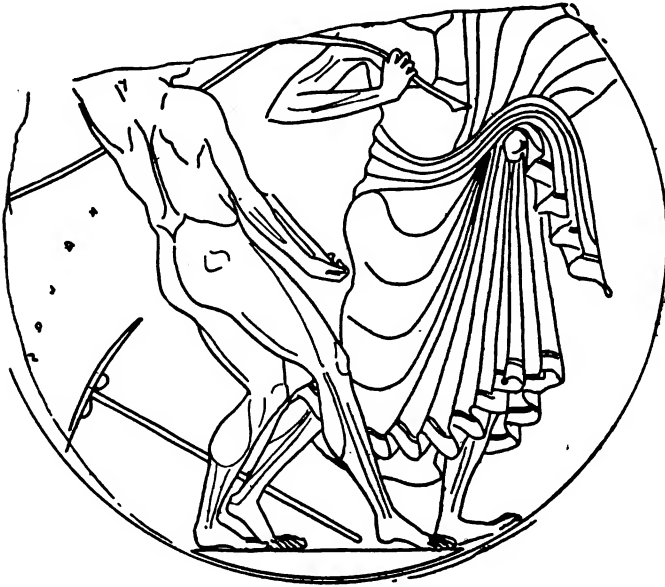


FIG. 52: Louvre G 287.

335-340) of Herakles and Iphitos; that on B is probably Herakles and Busiris (Miss Richter in *AJA.* 1916, pp. 125-133); on the obverse, Herakles is walking along, using his club as a walking-stick, with a little boy squiring at his heels: the subject seemingly unique, the composition paralleled by the old man and boy on the Boston cup 10.193 (see p. 98). Still earlier are the Fighting cup 01.8021 and the Archers and Athlete cup 10.217. That magnificent piece, Boston 10.179 (Fig. 50 bis), belongs to the same time: the action of the silen has been interpreted, ingeniously and perhaps correctly, by Klein in his *Geschichte der griechischen Kunst* 1, p. 305; he is playing the part of *Kυνῆλας ἐξαπατῶμενος*. Klein's explanation is strengthened by a kotyle in Brussels, of later archaic style, with a naked woman seated on a rock, on A, and a silen on a rock, on B. The Boston Panaitios cup (Fig. 51) belongs to the same series as the Athlete cup in Munich (2637; Jahn 795: *A. Z.* 1878, pl. 11), the signed cup in Dr. Hauser's possession, and the fine fragment Louvre G 287 (Fig. 52). The subject on the reverse of the Baltimore cup (Fig. 53), that masterpiece

Klein's list, *Liebl.* p. 92, and two Panaitios cups, one in Boston (01.8020: *A. Z.* 1884, pl. 16.2: detail of exterior, our Fig. 51: athletes), the other in Baltimore (Hartwig, pl. 45: A, our Fig. 53: silens and maenads).

The Boston Komos cup has a counterpart, as Hartwig saw, in an unsigned cup in Petrograd (651: Hartwig, pll. 48.2 and 49, to be checked by *Arch. Ans.* 1913, p. 93). The New York cup is a little earlier: the subject on A of the reverse is the not very common one (see Hartwig, *JHS.* 12, pp.

of droll humour and speaking line, is handled a second time by the same painter on a fragmentary cup in Florence (Hartwig, p. 453).

Few Greek painters are so gladdening as the Panaitios painter. He is always fresh and various, untouched by the deadening finger of routine. A fine rhythm runs through each supple, nimble figure, binds it to its neighbour and passes on through him until the composition is complete. His big-headed, thin-limbed people can never have counted as noble types; race, however, is not what he cares for, but vitality. His forearms and hands are particularly beautiful and expressive: they make most other hands seem gloved.

VASES BY THE PANAITIOS PAINTER

I. Cups.

1. Louvre G 104. *Mons. Grecs.* pll. 1-2; F.R. pl. 5; Perrot 10, pll. 9-10 and pp. 422-423. I, Pottier, *Album*, pl. 102; after F.R., Buschor, p. 165. I,

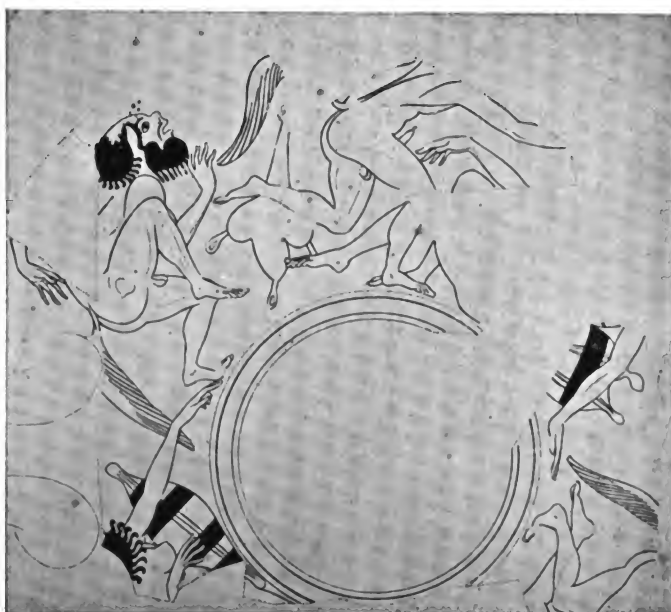


FIG. 53: Baltimore.

Theseus and Amphitrite: A and B, the deeds of Theseus. Signed by Euphronios as maker.

2. London, B. M. E 44. F.R. pl. 23; Perrot 10, pp. 425-427. I, old man, and woman tying her girdle: A and B, Herakles and the boar. Signed by Euphronios as maker: love-name Panaitios.
3. New York 12.231.2. I, *Bull. Metr. Mus.* 8, p. 153 = *AJA.* 1914, p. 116: both sides, *AJA.* 1916, pll. 2-6 and p. 126. I, Herakles walking, attended by a boy: A, Herakles and Iphitos: B, Herakles and Busiris. Signed by Euphronios as maker.

4. London, B. M. E 47, fragmentary. I, god and giant: A and B, gigantomachy. Love-name Athenodotos.
5. Cabinet des Médailles 526, fragments. *W. V.* 5, pl. 5. I, subject doubtful: A and B, Doloneia. Signed by Euphronios as maker.
6. Boston 01.8021. Hartwig, pl. 12. I, athlete with rope: A and B, fights. Love-name Athenodotos.
7. Boston 10.207. Hartwig, pl. 14.1 and p. 120, fig. 17. I, two archers: A and B, athletes. Love-name Athenodotos.
8. Boston 01.8020. *A. Z.* 1884, pl. 16.2: detail of exterior, Fig. 51. I, diskobolos: A and B, athletes. Love-name Panaitios.
9. Munich 2637 (Jahn 795). *A. Z.* 1878, pl. 11. I, diskobolos and akontist: A and B, athletes. Love-name Panaitios.
10. Rome, Dr. Friedrich Hauser. I, two athletes: A and B, athletes. Signed by Euphronios as maker.
11. Louvre G 287, fragmentary. I, Fig. 52, diskobolos and trainer: A and B, athletes.
12. Boston 98.877, fragment. I, athlete: A and B, athletes. Love-name Athenodotos.
13. Berlin inv. 3139. Hartwig, pl. 46. I, agonothetes: A and B, athletes. Love-name Panaitios.
14. Baltimore. Hartwig, pl. 45: exterior, after Hartwig, Fig. 53. I, silen carrying wine-skin: A and B, silens assaulting sleeping maenads. Love-name Panaitios.
15. Florence 3917, fragmentary. Hartwig, pl. 44.2 and p. 453. I, komast playing a flute: A, silens assaulting sleeping maenad. Love-name [?Panait]ios.
16. Cracow? Hartwig, pl. 11. I, komast: A and B, komos. Love-name Athenodotos.
17. Boston 95.27. *Burlington Cat.* 1888, no. 8, plates: Hartwig, pll. 48.1 and 47 = Perrot 10, pp. 769-771. I, two komasts: A and B, komos. Signed by Euphronios as maker: love-name Panaitios.
18. Petrograd 651. Hartwig, pll. 48.2 and 49 = Perrot 10, pp. 773-775; from photographs, with the restorations indicated, *Arch. Anz.* 1913, p. 93. I, man vomiting, helped by a boy: A and B, komos.
19. Boston 10.179. *A. Z.* 1885, pl. 10: detail, Buschor, p. 163: new, Fig. 50 bis. Silen seated on a pointed amphora. Love-names Leagros and Athenodotos.
20. Syracuse, Sicily. Orsi, *Due Vasi Gelesi*. Archer stringing his bow. Love-name Athenodotos.



FIG. 54: Mr. Warren's collection.

21. Brussels R 347. *Gaz. Arch.* 1887, p. 112 = Perrot 10, p. 373. Athlete with pick. Love-name Panaitios.
22. Lewes, Mr. E. P. Warren. Fig. 54. Naked woman with kotyle. Love-name [? Panait]ios: on the kotyle, *Δοπίς*. A female pendant to the interior of the Cracow cup.

II. Kyathos.

23. Berlin 2322. Klein, *Euphronios*, p. 283. Youth reading from a book, with two listeners. Love-name Panaitios.

I have put in the foregoing list only those vases which are certainly by the painter of the London 'Euphronios' cup. I think it almost certain that we have other works by this artist besides these twenty-three: works such as the smaller of the two Silen cups in Baltimore (Hartwig, pl. 44.1: silen on a wine-skin — askoliasmos: love-name Panaitios), the Epidromos cup in Boston (01.8018: Klein, *Liebl.* p. 84 = Hartwig, pl. 14.2 = F.R. 3, p. 22 = Perrot 10, p. 386: symposion, young man vomiting while his guardian plays the flutes), and the rather dull athlete cup with the love-name Athenodotos, Boston 98.876, No. 6 in Klein's list (*Liebl.* p. 92) (*I. M. F. A. Handbook* p. 86). They differ in some particulars from the vases in the list above, but are best explained as being by the same artist in an earlier phase. The same may be said of the following cups.

1. Oxford 302. Komast. Love-name Panaitios.
2. Louvre G 25. Hartwig, pl. 9: Klein, *Liebl.* pp. 77-78. I, man vomiting: A and B, ambush. Love-name Leagros.
3. London, B. M. E 46. Hartwig, pl. 8: Klein, *Liebl.* pp. 74-75; I, Buschor, p. 162. I, youth chasing hare: A and B, komos. Love-name Leagros.
4. Cabinet des Médailles 523. Hartwig, pll. 15.2 and 16. I, wrestlers: A and B, athletes. Love-name Leagros.
5. Munich 2638. *JHS.* 8, p. 440. I, Itys: A and B, silens and maenads. Love-name Panaitios.
6. Formerly in the Magnoncourt collection. Klein, *Euphronios*, p. 280. I, silen and maenad: A and B, silens and maenads. Love-name Panaitios.

The Leagros cup in Boston (10.196: Hartwig, pl. 10: I, soldier and archer running: A, fight: B, youths and horses) belongs to the same group; and resembles the Louvre Ambush cup, but is not by the same hand.

Most of the vases here connected with the Panaitios painter were attributed by Hartwig to his composite 'Euphronios.'

Two vases with the love-name Panaitios remain to be mentioned. One is a fragmentary cup, which I have not seen, in New York (14.1059: A, *Bull. Metr. Mus.* 10, p. 124): A, athlete with akontia and halter: B, fights. It stands nearer the Colmar than the Panaitios painter: and closely resembles the London Athenodotos cup 97.10-28.1, No. 10 in Klein's list (*Liebl.* p. 92). The other, the round aryballos Boston 98.879 (Klein, *Liebl.* p. 110: *Mon. Piot* 13, pl. 14, figs. 2-3: youths and boys) bears a faint likeness to the Panaitios painter's work; although I should be sorry to think it was his. A list of aryballoi of this shape was given by Pottier in *Mon. Piot* 13,

pp. 162-165: the extant examples are curiously few considering how many pictures we have of such vases. The Taranto vase mentioned by Pottier has since been better published by Riezler (pp. 54-55): another in Naples (R. C. 177), with a delightful picture of youths scraping themselves, is figured in *Mon. Linc.* 22, pl. 81.2. There are black specimens in New York, in Athens (12695) and in the Glyptothek at Munich.

[ONES]IMOS

Closely allied to the Panaitios painter is the painter [Ones]imos; so closely that Furtwängler supposed the Euphronios-Onesimos cup in Paris to be nothing but a later work of the Panaitios painter



FIG. 55: Boston 10.211.

old drunkard on the inside and on the outside the remains of a komos. Fig. 55 shows the interior of Boston 10.211, and I have added (Fig. 56) the design on a tiny, exquisite cup in Vienna.

work of the Panaitios painter (F.R. 2, pp. 133-134). And there is a good deal to be said for his view, for the renderings on that cup and on the other cups that go with it are very like the Panaitios painter's. For the present, however, I prefer to keep the two series apart, and to consider Onesimos as a younger artist who modelled his style on the Panaitios painter's.

There are two cups by Onesimos in Boston: No. 95.29 has an elderly man on the inside, holding a metal pot in one hand, stick and basket in the other; on the outside, youths leading horses, a favourite theme with Onesimos. No. 10.211 has an

VASES BY [ONES]IMOS

Cups.

1. Louvre G 105. Hartwig, pl. 53; Perrot 10, pp. 447-449. I, rider: A and B, riders. Signed by Euphronios as maker and by [Ones]imos as painter. Love-names Lykos and Erothemis.
2. Leipzig. I, athlete with pick: exterior, one figure only on each side: A, athlete: B, athlete with akontia.
3. Vienna, University. I, athlete with halteres: exterior, one figure only on each side: A, youth with horse: B, youth with horse.
4. Louvre G 288, fragment. I (head): A, between eyes, an athlete.
5. Munich 2639. A. Z. 1885, pl. 11. I, hunter: A and B, youths with horses.

6. Schwerin 1307. I, naked youth with stick and cloak: A and B, youths with horses. Love-name Aristarchos.
7. Petrograd 656 (Stephani 888). I, athlete with thong: A and B, athletes.
8. Boston 95.29. I, komast with pot: A and B, youths and horses.
9. Boston 10.211, fragment. I, Fig. 55, komast: A and B, komos.
10. Louvre G 297, fragments. I, naked man at laver: A and B, athletes scraping themselves.
11. Louvre G 298, fragment. Exterior, athlete scraping himself.
12. Cabinet des Médailles 604, fragment. I, archer on one knee: A, fight.
13. Heidelberg B 57, fragment. Exterior, riders.
14. Heidelberg B 70, fragment. Exterior, man.
15. Paris, Petit Palais. Drawing in the Berlin Apparatus, 16.10.2. I, youth with akontion: A and B, athletes.
16. Louvre G 296, fragment. I, victor: A and B, athletes.
17. Louvre S 1429, fragment. Exterior, naked youth leaning on stick.
18. Louvre S 1427, fragment. Exterior, athletes.
19. Louvre G 263. I, komast: A, Herakles and the hind: B, Herakles and the bull.
20. Oxford 1914.729. Gerhard, *A.V.* pl. 271. I, athlete and trainer: A and B, athletes. Love-name Diogenes.
21. Cabinet des Médailles 659, fragment. I, athlete: A, athletes.
22. Heidelberg B 4.7. I, athlete: A and B, youths with horses.
23. Rome, Museo Artistico Industriale. *Ber. der Sächs. Ges.* 1878, pl. 5, p. 144. Athlete at well.
24. Vienna, Hofmuseum. Fig. 56. Naked youth.
25. London, Mr. Charles Ricketts and Mr. Charles Shannon. Naked youth.
26. Brussels A 889. Froehner, *Cat. Van Branteghem*, pl. 28 = Perrot 10, p. 647: *Bull. des Musées Royaux* 1908, p. 83. Naked woman with clothes and pot at laver.



FIG. 56: Vienna.

THE BRYGOS PAINTER

By 'the Brygos painter' I mean the painter of certain cups signed *Βρυγος* *εποιεσεν*, namely, the London Silen cup (B. M. E 65: F. R. pl. 47.1; Perrot 10, pp. 563-564), the Louvre Iliupersis (G 152: F. R. pl. 25 = Perrot 10, pp. 569-571; B, Buschor, pp. 168-169), the Würzburg komos (346: F. R. pl. 50 = Perrot 10, pp. 565-567; A, Buschor, p. 171), the Florence cup with love-scenes (No. 6 in Klein's list, *Meist.* p. 182) and a fragmentary cup, presently to be mentioned (p. 92) in the Acropolis

collection at Athens. The other Brygos cups differ considerably, each in its way, from these five, and I shall leave them out of account. The artist of the five must have been trained by the Panaitios painter, and at times he comes very close to



FIG. 57: Boston 95.36.

Onesimos: but whereas Onesimos refines the figures of the Panaitios painter, the Brygos painter not only refines but infuriates them: their movements become more violent, their gestures, their faces more passionate.

One of the Brygos painter's most perfect pieces is the kantharos in Boston with Zeus the Lover (95.36: Tarbell, "A Cantharos from the Factory of Brygos", *Chicago*

Decennial Publications 6, (1902) pll. 2-3 and p. 3 = Tonks, *Brygos*, pll. 1-2: A, after Tarbell, our Fig. 57: *M. F. A. Handbook* p. 85). On the one side, Zeus pursuing the boy Ganymede, on the other Zeus pursuing a woman.

Of equal but quieter beauty is the Boston kotyle with athletes (10.176) published by Caskey in *AJA.* 1915,

pll. 7-8 and pp. 130, 131, and 134, and assigned by him to the Brygos painter (A, athlete with halteres, bearded trainer and boy: B, young trainer and athlete with halteres): Fig. 58 gives the little boy who stands under one

handle, holding his master's stick, sponge and oil-bottle, one of the first, one of the only, real children in vase-painting. Two other kotylai have been rightly assigned to the Brygos painter: the Vienna Ransom of Hektor

(K.K. Mus. 328: F.R. pl. 84 and 2, p. 122: A, Buschor, p. 172: by Dümmler), and the Louvre Komos G 156

(phot. Giraudon, reproduced in Elie Faure, *Histoire de l'art*, under the title "Canthare d'Epigénès": by Hartwig). A smaller kotyle by the same painter is in the museum at Thebes (BSA. 14, pl. 14: A, silen with phallos-spear: B, youth waiting for him).



FIG. 58: Boston 10.176.

Two other kotylai have been rightly assigned to the Brygos painter: the Vienna Ransom of Hektor (K.K. Mus. 328: F.R. pl. 84 and 2, p. 122: A, Buschor, p. 172: by Dümmler), and the Louvre Komos G 156 (phot. Giraudon, reproduced in Elie Faure, *Histoire de l'art*, under the title "Canthare d'Epigénès": by Hartwig). A smaller kotyle by the same painter is in the museum at Thebes (BSA. 14, pl. 14: A, silen with phallos-spear: B, youth waiting for him).

The Boston cup 01.8038 (*AJA.* 1915, pl. 9: athlete with strigil) is closely akin to the athlete kotyle and by the same hand: a third vase which stands particularly near these two is the Orgy cup in London (B. M. E 71: *A. Z.* 1870, pl. 39). Two small cups in Yale (164) and in Boston (10.202), each with a youth playing the flutes in the interior, are by the Brygos painter; the figures may be compared with the fluting youth on the outside of the Orgy cup. A finer work is the Boston cup 13.95 (silen with phallos-stick). By the same artist, the fragmentary cup in Boston (10.200) shown in Fig. 59: the subject, a man vomiting, is one especially favoured by the painters of this group: lists of such figures are given by Hartwig in *Meist.* pp. 105 and 332, and *Strena Helbigiana*, p. 113, note 2, to which we may add the Apulian oinochoe Göttingen 48 (Jacobsthal, *Göttinger Vasen*, p. 27 and pl. 18): the Boston cup is No. 3 in the *Strena Helbigiana* list. Weak as it is, the Boston cup with Apollo running (10.197) is most likely by the Brygos painter himself. As for the small New York cup (GR. 577) with a Thracian woman running — an excerpt from 'the Death of Orpheus' — it stands in the same case as the Berlin cups with a running Klytaimnestra (2301: *A. Z.* 1854, pl. 66.2), and with a running woman (2302): all three being certainly Brygan, but not certainly, although quite likely, by the Brygos painter. Brygan also the New York Komos cup (06.1021.188) published in Sambon, *Coll. Canessa*, pp. 23-24 and pl. 5, no. 80, and the badly preserved cup Boston 98.933, which is published and discussed by Pollak in *Zwei Vasen aus der Werkstatt Hierons*, p. 22 and pl. 8 (A; Phanas and Empedion: B, Achilles chasing Hektor round Troy). The first might be by the painter himself, the second is not.

There are two good lekythoi by the Brygos painter in America: New York 09.221.43 (*Bull. Metr. Mus.* 5, p. 142, fig. 4: Athena) and Boston 10.180 (Eros flying with a ribbon). A second lekythos in Boston (13.189), though far beneath the Eros



FIG. 59: Boston 10.200.

vase, is by the same hand: it represents a seated woman taking a skein of wool out of a basket; in the field, a mirror with a face in it. Other lekythoi by the Brygos painter are in Berlin (2205, Millingen, *A. U. M.* pl. 32, Menelaos and Helen: and 2206, Gerhard, *Ant. Bildwerke*, pl. 9, Artemis and Apollo), in London (B. M. 99.2-17.3; *JHS.* 19, p. 203: woman running out-of-doors; love-name Alkmeon), and in Glasgow (woman playing a flute).

The little jug in Boston (00.339) with a youth dancing and playing the castanets, and a woman playing a flute (C. Smith, *Forman Cat.* no. 361, plate) was said by Cecil Smith to be 'probably by Brygos', and is by the Brygos painter. His, too, the paint-



FIG. 60: New York 12.234.5.

ings on the mule-head rhyton in Boston (03.787: Buschor, p. 155: silen) and on the beautiful kantharos in the form of two women's heads, New York 12.234.5 (*Bull. Metr. Mus.* 8, p. 158: our Fig. 60: A, silen lying on the ground, playing the flutes; B, silen lying on the ground playing the castanets). These are not the only plastic vases decorated by the Brygos painter: there is a charming woman's head kantharos in the British Museum with pictures from his hand (E 784: symposion); the heads, however, are not by the same modeller as the New York heads. Mule- or horse-head rhyta, with pictures by the Brygos painter, will be found in Petrograd (680; Stephani 407: *Compte-Rendu* 1881, pp. 5, 49, 60: orgy) and in the Museo Civico at Orvieto (komos);

dog's head rhyta in Petrograd (679; Stephani 360: *Compte-Rendu* 1865, pp. 159 and 186: pygmies and cranes) and in the Villa Giulia (symposion); and a ram's head rhyton in Genoa (symposion).

Finally, the cup handle with the signature BPV/05 EPOIESEN, said to have been found on the Acropolis of Athens, and formerly in the Branteghem collection (Froehner, *Coll. Van Branteghem*, no. 74) is now in Boston (95.57). A former owner of this fragment told me that he had sent it to Athens in order to find out whether it would fit any of the cups there; but it would not. However, there is in the Acropolis collection a fine cup in the style of the Brygos painter with a youth and a woman in the interior, and outside Dionysos in his chariot, drawn, as on the Würzburg Phineus cup, by fantastical beasts, the handle of which is broken away leaving only the front half of a B on the stump: this is most probably part of a Brygos signature: and seeing that the Boston handle lacks half the B and has been burnt the same

yellowish gray as the Athens cup, I wonder whether cup and handle do not belong together after all.

Hartwig, in his *Meisterschalen* (pp. 687-688), attributes fifty-six vases to 'Brygos.' The majority of these are by the artist I call the Brygos painter: the following by other hands:—Hartwig's nos. 1, 2, 5, 17, 18, 20, 21, 24-28, 33, 35, 37, 38, 41, 45, 50, 51 and 54: 12, 31, and 40 I have not seen. The most important addition, besides those mentioned above, is perhaps the Louvre cup G 154, published by Pottier in *Mon. Piot* 16, pll. 15-17 (I, old man and soldier: A and B, Achilles and Troilos). I have not been able to consult Tonk's *Brygos*. The London cup B. M. E 66 (F.R. pl. 47.2) attributed to 'Brygos' by Furtwängler, is by a follower of Makron.

THE FOUNDRY PAINTER.

The two boys, Figs. 61 and 62, are from two different cups: Fig. 61 is from a symposion cup by the Brygos painter, B. M. E 68 (Hartwig, pll. 35.1 and 34), Fig. 62



FIG. 61: London B.M. E 68.



FIG. 62: Boston.

from a symposion cup in Boston (01.8034: I, symposion, youth playing the flute and man with kotyle: A and B, symposion). How admirable the drawing in both! only, the Brygan boy is made like us out of flesh and air: the other is a most captivating marionette. The Boston cup is not by the Brygos painter, but by a kindred artist who imitated him. Another symposion cup, formerly in the Lecuyer collection, and now in the Lewis collection at Corpus Christi College, Cambridge (*Coll.*

Lecuyer 2; pl. E 5) is by the same hand as the Boston cup and makes a pendant to it: inside, a boy dancing and a bald man lying on a couch playing the flutes; outside, a symposion, with a naked woman fluting. It would be interesting to find a komos by this painter which could be set beside the Brygos painter's komoi, and here it is: the Berlin cup (inv. 3198) published in *Arch. Anz.* 1892, p. 101 (I, bald komast with amis: A and B, komos). I think I am not wrong in assigning four other cups in America to the same hand: Boston 10.195 (I, young soldier: A and B, arming), Harvard 1642.95 (I, soldier with spear and shield: A, arming: B, fight: lent by Mr. E. P. Warren), Boston 13.204 (I, maenad: A and B, silens and maenads), and a cup in Bowdoin College with a kneeling and a standing athlete in the interior, which has a close parallel in the Louvre cup G 290 (I, two athletes swinging their akontia, one standing, the other squatting on the ground: A and B, athletes).

I believe these vases to be the work of 'the Foundry painter', meaning by that the painter of the celebrated *tazza dell'antropofago* — the Bronze-foundry cup with the love-name Diogenes, in Berlin (2294: F.R. pl. 135 = Perrot 10, pp. 653, 655, and 657: part of A, Buschor, p. 178). Hartwig, in pp. 381-389 of his *Meisterschalen*, grouped about that cup a large number of vases which he attributed to a 'Diogenes master.' Of this number, I should agree that the Munich cup with the Making of the Wooden Horse (2650; Jahn 400: Gerhard, *A. V.* pll. 229-230), the London Athlete cup B. M. E 78 (Murray, *Designs* No. 55: Hartwig, p. 392: *JHS.* 26, pl. 13), the Corneto cup with Peleus (*Mon.* 11, pl. 20: part of B, Buschor, p. 173), and the noble calyx-krater with the story of Danae, in Petrograd (637, Stephani 1723: Gerhard, *Danae*, pl. 1 = Baumeister, *Denkmäler*, 1, p. 406, and Harrison and MacColl, pl. 34) were by the same hand as the Foundry cup: and should add Petrograd 663 (I, youth and boy: A and B, youths, men, and horses) and the cup, at one time in the Paris market, published in *Cat. Vente Coll. M. E.*, 2-4 juin 1904, pl. 10, no. 225 (I, komast: A and B, komos). Finally, I think that he, in one of his most Brygan moods, and not the Brygos painter himself, is the author of the splendid white oinochoe, B. M. D 13 (*B. M. Guide to Greek and Roman Life*, p. 156: woman spinning).

THE PAINTER OF THE PARIS GIGANTOMACHY CUP

Another companion or imitator of the Brygos painter is the author of the Komos cup in Philadelphia which was published as a Brygan school piece by Bates (*AJA.* 1913, pp. 480, 481, and 483). The Philadelphia cup is one of his least unhappy productions, for he has shown some skill in mimicking the Brygan furia, although the repetition of poses is due to poverty of invention, not to decorative feeling. The relation in which he stands to the Brygos painter may be well illustrated by taking the Berlin Gigantomachy cup (2293: Gerhard, *T. G.* pll. 8.3-4 and 10-11) a genuine work of the artist, and comparing it with the rendering of the same scene on the cup in the Cabinet des Médailles (573: Luynes, pll. 19-20), which has been falsely attributed to 'Brygos.' We saw in the Foundry painter a not always ineffective coarsening of the Brygan style, but the painter of the Paris Gigantomachy has reduced the fabrication of Brygan pieces to a mechanical process. Both may be reckoned contem-

poraries of the Brygos painter, both copied his manner, but the one has originality, the other has not.

VASES BY THE PAINTER OF THE PARIS GIGANTOMACHY CUP

I. Cups.

1. Cabinet des Médailles 573. Luynes, pll. 19-20; A and B, phot. Giraudon 70. I, Poseidon and Polybotes: A and B, gigantomachy.
2. Orvieto, Conte Faina 44. Hartwig, pp. 550-551. I, fight: A and B, centauromachy.
3. Cabinet des Médailles 572 bis, fragments. Exterior, De Ridder, p. 428. I, Peleus and Thetis: A and B, Nereids running to Nereus.
4. Munich 2649 (Jahn 279). I, komast and flute-girl: A and B, boxers.
5. Corneto. I, youth and boy: A and B, boxers and other athletes.
6. (Lost). *Jahrbuch* 10, p. 190. I, hoplitodromoi: A and B, hoplitodromoi.
7. Copenhagen, Thorvaldsen Museum 110. I, youth: A and B, boxers.
8. Brussels R 337. I, youth leaning on stick: A and B, boxers.
9. Adria, fragment. Exterior, falling boxer, as on the last two cups.
10. Bologna 364. Zannoni, pl. 77, 1, 2, and 5. I, komast: A and B, athletes bending with halteres.
11. Munich 2664 (Jahn 801). I, youth and woman: A and B, youths and women.
12. London, Mr. Henry Oppenheimer. Gerhard, A. V. pll. 283-284, 1-3; *Burlington Cat.* 1904, pll. 95 and 96, no. I 70. I, youth and boy: A and B, youths and boys in the palaistra.
13. Florence (Clusium 55). I, youth with helmet and shield: A and B, youths in the palaistra.
14. Richmond, Sir Frederick Cook. *Burlington Cat.* 1904, pl. 95, no. H 51. I, youth and boy: A and B, youths.
15. Naples 2611. *Mus. Borb.* 2, pl. 13. I, youth leaning on stick: A and B, athletes bending with halteres.
16. Florence 75590, from Falerii. I, symposion, youth: A and B, athletes bending with halteres.
17. Leipzig, fragment. Exterior, trainer.
18. Corneto, Conte Bruschi. Youth with purse, and akontist.
19. Leipzig 525, fragment. I, naked youth with helmet and shield: A, fight.
20. Dresden. I, youth leaning on stick: A and B, fights.
21. Rome, Villa Giulia. I (?): A and B, fights.
22. Cabinet des Médailles 638, fragment. Interior, youth with helmet: exterior, youth.



FIG. 63: Cab. Méd. 556.

23. Cabinet des Médailles 556. I, Fig. 63, two komasts: A and B, komos.
24. Philadelphia. *AJA*. 1913, pp. 480, 481, and 483. I, komast: A and B, komos.
25. Louvre G 161, fragment. Exterior, komos.
26. London, B. M. E 70. I, Murray, *Designs* No. 48; new, our Fig. 64. I, symposion: A and B, symposion.
27. Orvieto, Conte Faina 39. I, youth leaning on stick: A and B, symposion.
28. Petrograd 650 (Stephani 892). I, symposion: A and B, thiasos.
29. Louvre G 252. Millin, *P. V. A.* 2, pl. 63 (badly reproduced). I, symposion, youth: A and B, silens.
30. Cabinet des Médailles, fragments. I, maenad: A and B, silens and maenads. I cannot find these in De Ridder's catalogue: have they got mixed up with No. 558?

II. Lekythoi.

31. Berlin 2211. Millingen, *A. U. M.* pl. 29: *El. Cér.* 1, pl. 96. Nike with aphlaston.
32. Oxford 319. P. Gardner, pl. 24. Soldier. Damaged.
33. London, B.M. 99.2-18.71. Nike flying.
34. Terranova, Cav. Cesare Navarra. Benndorf, *G. S. V.* pl. 47.1. Nike flying with phiale and lyre.
35. Palermo. Nike flying with phiale and oinochoe.
36. Athens 1627 (C.C. 1458). Woman with phiale.

III. Oinochoe, shape 6.

37. Vienna, K.K. Museum 330. Masner, p. 48. Komos.

IV. Nolan amphora.

38. London, B. M. E 288. A, diskobolos and trainer: B, flute-player.



FIG. 64: London B.M. E 70.

THE PAINTER OF YALE 165

It is here that the small cup Yale 165 may find a place (woman: in front of her a basket, behind her a door, in the field a mirror). It belongs to a series of small single-figured cups, all by one hand.

1. Yale 165. Woman.
2. Athens 1574 (C.C. 1212). Collignon-Couve, pl. 43. Woman with mirror.

3. London, B. M. E 91. Seated woman.
4. London, B. M. E 134⁸, fragment. Woman.
5. London, B. M. E 92. Youth at altar.
6. London, B. M. E 123. Komast running.
7. London, B. M. 1910. 3-7.8, fragment. Youth.
8. Bologna 449. Zannoni, pl. 30.6. Komast.

DOURIS

In his early years, Douris seems to have sat side by side with the Panaitios painter. Which learnt the more from the other, is a difficult question to answer: it does not look as if Douris was by any means always the recipient. What the two painters were aiming at was an ease, a suppleness, which they could not find in the older artists, and Douris, in this period of his life, did not shrink from a not distasteful, slightly lackadaisical affectation, if only he could free his figures from strain. As he grows older, he changes: his vigour expended, his youthful wilfulness gone, the exquisite of yesterday becomes the conventionalist of today. Douris the youth is a lively and graceful character: Douris the man is scrupulously neat, highly accomplished, sleek, decent and dull. Yet it must be said in fairness that in his later period he painted the moving Eos and Memnon in the Louvre (G 115: Pottier, *Douris*, p. 41) and, towards the beginning of it to be sure, the beautiful Amazonomachy kantharos in Brussels (F.R. pl. 74 = Perrot 10, pp. 543-545).

A fine cup, signed by Douris and belonging to his early period, is in Boston (00.338), the cup from the Brüschi collection published by Reisch in *RM.* 5, pp. 332-333, and by Hartwig, *Meist.* pl. 21 (I, diskobolos: A and B, fights: I only, after Hartwig, Perrot 10, p. 528). To the same period belongs an unsigned cup in Baltimore, which bears, like the Bruschi cup, the love-name Chairestratos and was rightly assigned to Douris by Hartwig (Hartwig, pl. 22.2: two Amazons running).

I take the following to be early works of Douris:

1. Louvre G 122. I, woman playing lyre: exterior, one figure on each side, A, youth seated with hare: B, youth bending. Signed by Douris.
2. Louvre G 276. A, youth and boy: the zone round the picture white: exterior, A, youth pursuing boy; B, male and woman.
3. Berlin inv. 3255. I, woman with flutes: exterior, one figure each side, A, komast: B, woman playing the flute.
4. Berlin. *Arch. Anz.* 1891, pp. 117-118 = Hartwig, pl. 27. I, Triptolemos: A, Eros and youths: B, youths.
5. Cabinet des Médailles 543, fragments. Hartwig, pl. 23. I, Dionysos and maenad: A and B, silens and maenads. Love-name Chairestratos. [Hartwig.]
6. Boston 00.338. *RM.* 5, pp. 332-333: Hartwig, pl. 21. I, diskobolos: A and B, fights. Signed by Douris: love-name Chairestratos.
7. Baltimore. Hartwig, pl. 22.2. Amazons running. Love-name Chairestratos. [Hartwig.]
8. Cabinet des Médailles 538, fragments. *Mon.* 2, pl. 11.1-2. I, Achilles and Penthesilea: A and B, fighting.

9. Berlin 2284. *A. Z.* 1883, pll. 1-2. I, Nike and soldier; round about, chariot-race: A and B, athletes. Signed by Kleophrades as potter, and by Douris as painter. Love-name Panaitios.
10. Berlin 2283, fragments of a replica of the last. Love-name Chairestratos.

I believe Hartwig to be right in supposing that the very earliest work of Douris is to be found among the unsigned Chairestratos cups, such as the hideously repainted Louvre G 127 (Hartwig, pll. 19-20), and Louvre G 128. The Boston cup 10.193, which bears the love-name Athenodotos (Hartwig, pl. 26: I, old komast and boy: A and B, youths and men), stands very close to the early work of Douris. Hartwig attributed it to Peithinos, but I can find no resemblance to Peithinos' signed cup in Berlin (2279: Hartwig, pll. 24.1 and 25) either in this vase or in any of the others which Hartwig grouped with it.

There are altogether four signed Douris cups in Boston: one has been dealt with, the other three belong to the period when Douris' style has formed and set. The first of these is the small Chairestratos cup with Zephyros and Hyakinthos (95.31) published by Hartwig (pl. 22.1 = Perrot 10, p. 553). The myth has been treated by Hauser in *Philologus* 1894, pp. 209-218: it occurs on two other cups, one in Berlin (2305: Hartwig, pl. 72.1), a little later than the Boston Douris cup, the other, fragmentary, in Boston (13.94). The style of the latter resembles that of Douris: part of a love-name remains, which may have been [Chairestra]tos. The signed Komos cup 98.930, and the signed Thiasos cup with the love-name Hippodamas 00.499 (Tarbell, *AJA.* 1900, pl. 1 and pp. 185-189) are characteristic examples of the artist's later manner.

Good specimens of the unsigned work of Douris are two vases in Boston attributed to him by Hartwig, the small cup with the love-name Hippodamas (01.8029: Hartwig, pl. 67.1 = Perrot 10, p. 599: naked youth at laver), and the somewhat earlier lekythos with the love-name Chairestratos (95.41: athlete with halteres). There is another lekythos by him in Syracuse (man moving r., in his right hand a sword, his left extended in his chlamys): but I am doubtful whether the lekythoi inscribed 'Doris' are his.¹

¹ If the Vienna Arming cup, signed with Douris' name, (K. K. Museum 324: F.R. pl. 53) is really by Douris, it must have been painted, as Furtwängler says, under very strong influence from some other painter. I cannot accept the signature on the Berlin cup 2286 (*A. Z.* 1883, pl. 4). The signature must be either a modern or an ancient forgery. See if the cup, ill at ease among the cups of Douris, does not instantly look at home in the following company:—

Vases by the painter of the Louvre Triptolemos stamnos G 187.

I. Stamnoi.

1. Louvre G 187. Inghirami *VF.* 1, pll. 36-37; *El Cér.* 3, pll. 59-60. A, Triptolemos: B, king between two women.
2. Petrograd (Stephani 1712). A, Nike between Zeus and Hera: B, Nike between two men.

II. Amphora of Panathenaic shape.

3. Munich 2314 (Jahn 1185). Gerhard, *A. V.* pl. 244. A, Athena with writing tablets: B, athlete with akontion.

III. Nolan amphorae.

4. Naples 3097. A, youth putting his corslet on: B, youth.
5. Brussels R 308. A, youth putting his corslet on, and woman holding his corslet and spear: B, youth with helmet.

Dr. Hoppin possesses an unsigned cup which he attributes, with perfect justice, to Douris: it belongs to Douris' later period, and for liveliness it compares favourably with the signed Hippodamas cup in Boston. Here also, the subject is taken from the Dionysiac thiasos: on the interior, a silen attacking a maenad; outside, silens and maenads. Dr. Hoppin has lent this cup, together with the rest of his collection, to the Museum in Boston.

It may well be that such cups as the large, careful, but odious Boston oo.343 (Hartwig, pll. 74-75: I, three silens and a maenad: A and B, soldiers) represent the last, the senile phase of Douris: like the Silen cup in Munich with the love-name Polyphrasmon (2647, Jahn 793), like the two cups with the Return of Hephaistos in the Cabinet des Médailles (539, Luynes pll. 33-34, and 542, *Mon.* 5, pl. 35), or the cup with the love-name Hiketes (Klein, *Liebl.* p. 94). Hartwig thought that the Boston Silen cup was not by Douris himself but by a 'Master with the Spray' who aped his later manner. It is at any rate thoroughly Dourian: with it go a cup in Baltimore, which D. M. Robinson saw to be Dourian (I, symposion: A and B, symposion, with women present), cup-fragments in Boston (10.208, Hartwig, *Meist.* p. 620: I, man and youth), in Bowdoin College (exterior, head of man, and shield), and in Bryn Mawr (exterior, youth: *AJA.* 1916, p. 340, no. 9), and the small cup in Baltimore with top-spinning (Hartwig, pl. 72.2). The Boston cup 97.369 (woman at a laver) is also Dourian. Three fragments in Bryn Mawr are probably by Douris himself: one has part of an archer and a fallen figure; another part of a female figure in the interior, and remains of legs, with a design of palmettes, outside; the third (exterior, komos) is published in *AJA.* 1916, p. 340, no. 14.

IV. Small neck-amphora with double handles.

6. London, Mr. Ricketts and Mr. Shannon. Millingen, *V. de Coghill* pl. 22.1. A, woman with spindle; B, youth.

V. Pelike.

7. Petrograd, Russian Archaeological Society, 160-161, 144 and 146, fragments. *Zapiski . . . rysskago arkh. obshchestva* 7 (1913) pl. 2.2. (A, youth and woman with wreath: B, woman pouring wine for man).

VI. Hydriai.

- (a) the picture on the shoulder.
8. Oxford 1914.734. Man and youth with lyres: music lesson.
- (b) the picture on the body.
9. Berlin 2178. Detail, *Jahreshefte* 6, p. 20. Two athletes and a dog.

VII. Oinochoe, shape 6.

10. Berlin 2189. *El. Cér.* 4, pl. 28; *Festschrift für Benndorf*, p. 188; *AJA.* 1907, p. 424. Women,

VIII. Cups.

11. Berlin 2286. *A. Z.* 1883, pl. 4. I, symposion, woman and man: A and B, men and women. False signature of Douris.
12. Louvre G 250. I, silen attacking maenad: A and B, Dionysos and maenads.
13. Edinburgh. Hartwig, pll. 56.1 and 55. I, fight, Greek and Persian: A and B, Greeks and Persians.
14. Berlin 2295. Hartwig, pll. 56.2 and 57. I, soldier and archer: A and B, fight.
15. Louvre G 138. Hartwig, pll. 65-66 = Perrot 10, pp. 787-789: I, phot. Giraudon, Dionysos and youth; in zone, men and youths: A and B, men and youths.
16. Berlin 2298. I, man with load at herm: A and B, symposion.
17. Vatican (Helbig 541). *Mus. Greg.* 2, pl. 86.2: *Ann.* 1875, pll. F-G. I, soldier and man: A and B, soldiers and men.
18. Richmond, Sir Frederick Cook. I, *Burlington Cat.* 1904, pl. 92 no. G 15, trainer: A and B, athletes.

I have not seen the Hippodamas cup with Artemis, in the Art Institute at Chicago (Hartwig, pl. 67.2 = Perrot 10, p. 598): it seems to be, as Hartwig says, Dourian.

The literature on Douris is considerably bulky: enough to mention Hartwig, *Meist.* pp. 200-230 and 583-627; Pottier's *Douris*; Furtwängler, *F. R.* 1, pp. 267-271; Hauser in *Berl. Phil. Woch.* 1906, p. 403; Waldhauer in *Rev. Arch.* 21, pp. 31-40; and Sauer in Thieme-Becker's *Künstlerlexikon*.

CHAPTER X

CUPS OF RIPE ARCHAIC STYLE: (2) MAKRON AND OTHERS

MAKRON

ALL the vases signed *Ηιερον εκποιεσεν*, with three exceptions which will be treated later, were painted by a single artist, whose name we happen to know, for on his masterpiece, the splendid kotyle with the story of Helen (Boston, 13.186: F.R. pl. 85) he wrote his own name, Makron, as well as that of Hieron his employer. This, the true view, is taken by Leonhard in his careful little book *Ueber einige Vasen aus der Werkstatt Hierons*: for the history of the question, see his pp. 24 ff. Makron painted three kotylai: but his favourite shape was the cup. The best of his many cups with simple conversation scenes is the New York 12.231.1, which is signed with the name of Hieron, No. 7 in Klein's, No. 30 in Leonhard's list of Hieron vases (A, man and woman: B, men and youths and women). Ordinary specimens of the type are the New York Hieron cup (08.258.57) published in *Bull. Metr. Mus.* 5, p. 142, fig. 3 (I, man and youth: A and B, men and youths) and two unsigned cups in Boston, one (89.272) published by Gerhard, *A. V.* pl. 282 (I, boy and man: A and B, men and boys), the other (01.8022) by Hartwig, *Meist.* pp. 279-280 (I, man and woman: A and B, men, youths, and women). Smaller Makron cups of like subject are the small, early, awkward piece New York GR. 1120 (Fig. 65: youth and girl), New York GR. 573 (I, male with flower: A and B, youths and man) and Boston 08.293 (I, youth running: A and B, youths and man), the last two belonging to a class of small Makron cups with one figure inside and six outside. In Philadelphia 2515, the only decoration is a single figure on the interior, a youth running. Dionysiac scenes, in which Makron takes great pleasure, are represented on Boston 13.67 (Gerhard, *A. V.* pl. 57.3-4: Robinson, *Cat.* p. 144: Dionysos and silen) and on two cups with offset lip in New York (06.1152: I, maenad and silen: A and B, silens and maenads) and in Baltimore (Hartwig pll. 30.3 and 31: I, two maenads: A and B, Dionysos with silens and maenads). The Baltimore cup was assigned by Hartwig to 'Hieron', and I cannot conceive why Furtwängler (*Neue Denkmäler*, p. 52) connected it with 'Brygos'. The shape of the cup is not distinct-



FIG. 65: New York GR. 1120.

tively Brygan, it was used for instance by Kalliades and Douris (Louvre G 115: Pottier, *Douris*, fig. 1, no. 3), and by Makron on the unsigned cups, nos. 11, 25, 52, and 53 in the following list.

Besides these cups, there are fragments of cups by Makron in New York (07.286.49: I, parts of two male figures lying on a couch, a table beside them, below it a naked youth lying on his back, above him the inscription AMVXOΣ) and of three cups in Bryn Mawr (1, three fragments of a cup with a standing and a lying figure on A, and male figures on B: 2, two fragments from the outside of a cup, (*AJA*. 1916, p. 340, nos. 10 and 11: youths) 3, a fragment from the outside of a cup, (*ibid.* p. 343, no. 17: maenad).

Makron, though mainly a cup painter, decorated a few large pots. His only stamnos is the Psychostasia vase in Boston (10.177), published by Studniczka in *Jahrbuch* 26, p. 133: for the subject, see his pp. 132 ff.

The Boston cup 01.8072 (I, komast: A and B, silens attacking sleeping maenads) might be a very early work by Makron: I should compare with it the Athlete cup, Copenhagen inv. 703, and the Thiasos cup, Munich 2644.

Makron's figures are heavier and less active than those of the Panaitios painter and his followers, and his men and youths less interesting than his women. Indeed the signal beauty of his drawing resides in his women's clothes. Of his four or five best vases, three are in praise of women, the Boston kotyle, the Berlin maenad cup and the Berlin cup with the Judgment of Paris.

A bibliography of Makron can be collected from Leonhard's book, and from his article *Hieron* in Pauly-Wissowa. I will cite only the chapter on Hieron in Hartwig's *Meisterschalen* and Furtwängler's commentary on the Boston kotyle (F.R. 2, pp. 124-131).

I. Kotylai.

1. Boston 13.186. F.R. pl. 85 = Perrot 10, pp. 474-475. A, Paris and Helen: B, Menelaos and Helen. Signed by the maker Hieron and the painter Makron: Leonhard 3.
2. London, B.M. E 140. *Mon.* 9, pl. 43; *W.V. A*, pl. 7; phot. Mansell. Triptolemos. Signed Hieron: Leonhard 1.
3. Louvre G 146. *Mon.* 6-7, pl. 19; *W.V. C*, pl. 6; Perrot 10, pp. 484-485; phot. Giraudon. A, Briseis and Agamemnon: B, the deputation to Achilles. Signed Hieron: L. 5.

II. Cups.

4. Berlin 2291. *W.V. A*, pl. 5. I, boy and man: A, Judgment of Paris: B, Paris and Helen. Signed Hieron: love-name Hippodamas. Leonhard 2.
5. Athens, Acropolis, fragment. Ext., Judgment of Paris. [Studniczka].
6. Petrograd 649 (Stéphani 830). *Mon.* 6-7, pl. 22; *W.V. A*, pl. 8. I, Aithra and Theseus: A, the Palladion: B, men. Signed Hieron: Leonhard 4.
7. Athens, Acropolis B 22, fragments. Ext., Agamemnon, Nestor, Tydeus, Diomedes.
8. Louvre G 153, fragments. I, the ransom of Hektor: A and B, Iliupersis. (It is not certain that the fragments with . . . μος and . . . λοχσε . . .

- belong to the same cup as the fragments with the ransom of Hektor (see Pottier, *Cat.* 3, pp. 999-1000), but they are all by Makron.
9. New York 07.286.49, fragment. I, 'Amychos'.
 10. Athens, Acropolis B 76. Ext. *Jahrbuch*, 6, pl. 1; Frickenhaus, *Lenäenvasen*, p. 22. Int., Herakles and the hydra: Ext., the baby Dionysos. [Graef].
 11. Athens, Acropolis B 85, fragments. Int., Athena and giant: Ext., fight (gigantomachy?).
 12. Athens, Acropolis B 77, fragment. Int., Herakles and Athena: Ext., gods.
 13. Florence. Hartwig, pl. 28. I, Eos and Kephalos: A and B, Ajax and Achilles playing dice. [Meier]. The handle with Hieron's signature does not belong to the vase (Leonhard, p. 18, no. 28).
 14. Louvre G 147. I, *Ann.* 1863, pl. C, Prokne, Philomela, and Itys: A and B, men and youths. [Hartwig].
 15. Cabinet des Médailles 565, fragment. I, seated king; A, running woman. [De Ridder].
 16. Louvre G 266. I, soldier cresting his helmet: A and B, the Sphinx.
 17. Louvre G 271. I, youth with a cock: A and B, arming.
 18. Berlin 2290. *W. V. A.*, pl. 4: ext., Buschor, p. 177. I, silen and Dionysos: A and B, maenads dancing before an idol of Dionysos. Signed Hieron: L. 6.
 19. Brussels R 247. *Gaz. Arch.* 1887, pll. 14-15. I, Dionysos and silen: A and B, silens and maenads. Signed Hieron: L. 8.
 20. Louvre G 144. I, silen and maenad: A and B, Dionysos with silens and maenads. Signed Hieron: L. 9.
 21. Munich 2654 (Jahn 184). *F.R.* pl. 46. I, silen and maenad: A and B, silens and maenads. Signed Hieron: L. 7.
 22. Louvre G 145. I, two maenads: A and B, maenads. Signed Hieron: L. 10.
 23. London, B. M. E 134.3, fragment. I, silen attacking maenad. [C. Smith].
 24. Cabinet des Médailles 558, fragments. Ext., silens and maenads. Signed Hieron: L. 11.
 25. Orvieto, Conte Faina 36. I, maenad: A and B, silens and maenads.
 26. Louvre G 160, fragment. I, maenad with a fawn.
 27. Florence: from Chiusi, numbered 485 (3943). I, (?): Ext., on each side, a maenad between two silens.
 28. Baltimore. Hartwig, pll. 30.3 and 31. I, two maenads: A and B, Dionysos with silens and maenads. [Hartwig].
 29. New York 06.1152. I, maenad and silen: A and B, silens and maenads.
 30. Athens, Acropolis, fragment. I, Dionysos (moving r., looking round, holding a branch, red patterns on his himation).
 31. Florence 2003. Silen and maenad.
 32. Boston 13.67. Gerhard, *A. V.*, pl. 57,3-4: Robinson, *Cat.* p. 144. Dionysos and silen. [Hartwig].
 33. Bryn Mawr, fragment. *AJA.* 1916, p. 343 no. 17. Ext., maenad.

34. Heidelberg B 17. I, woman seated with wreath: A and B, silens.
35. Rome, Mr. Augusto Castellani. Hartwig, pll. 30.2 and 29. I, Dionysos: A and B, komos. Signed Hieron: L. 13.
36. Louvre G 141. I, man and boy: A and B, komos. Signed Hieron: L. 14.
37. Louvre G 157. I, woman playing the flute, and man: A and B, komos.
38. Louvre G 277. I, young victor and man: A and B, komos.
39. Brussels 264. I, youth: A and B, komos. [Hartwig].
40. Madrid 154. Leroux, pll. 17-18. I, komast: A and B, youths. [Leroux].
41. Adria, fragment. Micali, *Mon. Ined.* pl. 45, no. 2. Int., komast with lyre: Ext., male and female figures.
- 42.¹ I
43. Louvre G 150, fragment. Int., komast: Ext., komos.
44. Vatican (Helbig 546). *Mus. Greg.* 2, pl. 78.2. I, man at altar: A and B, komos.
45. Naples, Santangelo 269. I, komast: A and B, komos.
46. Petrograd 652 (Stephani 850). I, komast with oinochoe and kotyle: A and B, komos.
47. Boulogne 51. I, male at altar: A and B, komos.
48. Athens, Acropolis. *Jahrbuch* 2, p. 164. Komast. Love-name Hippodamas. [Studniczka].
49. Oxford 301. Percy Gardner, pl. 22.3. Komast.
50. Munich 2673 (Jahn 669). Komast with oinochoe and kotyle.
51. Munich 2643 (Jahn 596). I, komast: A and B, symposion.
52. Formerly in Mr. E. P. Warren's collection at Lewes. I, symposion (man lying down, and flute-player with head frontal): A and B, symposion.
53. Bryn Mawr, fragment. I, youth lying down.
54. Bryn Mawr, fragment. I, symposion.
55. Göttingen 30, fragment. Jacobsthal, *Göttinger Vasen*, p. 18. Int., male lying down: Ext., woman, chair, male. [Jacobsthal].
56. Vienna, Oest. Museum 320. Ext., Masner, p. 40. I, symposion: A and B, symposion.
57. Oxford 1911.631, fragments. Ext., symposion.
58. New York 12.231.1. *AJA.* 1917, pll. 1-3. I, man and woman: A and B, youths, men, and women. Signed Hieron: L. 30.
59. Louvre G 143. I, man and woman: A and B, youths, men, and women. Signed Hieron: L. 16.
60. Berlin 2292. *W. V. A.*, pl. 6. I, man and woman: A and B, men. Signed Hieron: L. 21.
61. Vienna, Oest. Museum 323. *W. V. C.*, pl. 4. I, youth and girl: A and B, men and youths. Signed Hieron: L. 17.
62. London, B. M. E 61. *W. V. C.*, pl. 5. I, Murray, *Designs*, No. 40 = Perrot 10, p. 499. I, woman playing the flute and girl dancing: A, youths and women: B, men and women. Signed Hieron: L. 15.

¹ The vase ascribed under this number was withdrawn by the author as the book went to press. — The Publishers.

63. Rome, Villa Giulia 916 (Helbig 1793 k). I, lost: A and B, men and youths. Signed Hieron: L. 22.
64. New York o8.258.57. Ext., *Bull. Metr. Mus.* 5, p. 142, fig. 5: complete, *AJA.* 1917, pll. 4-6. I, man and seated youth: A and B, men and youths. Signed Hieron.
65. Louvre G 142. I, man and seated youth: A and B, men and youths. Signed Hieron: L. 20.
66. Munich 2655 (Jahn 804). Gerhard, *A. V.* pl. 280; *W. V. A.*, pl. 3. I, youth and boy: A and B, men and youths. Signed Hieron. Love-name Hippodamas: L. 18.
67. Formerly in the Bourguignon collection at Naples, fragments. *A. Z.* 1884, pl. 17.3. Ext., men. Signed Hieron: L. 19.
68. Louvre G 148. I, man and boy: A and B, men and youths. [Hartwig].
69. Boston 89.272. Gerhard, *A. V.* pl. 282. I, youth and man: A and B, men and youths. [Wernicke].
70. Boston 01.8022. Hartwig, pp. 279-280. I, woman and man: A and B, youths, men, and women. [Hartwig].
71. Vatican. *Mus. Greg.* 2, pl. 78.1; Gerhard, *A. V.* pll. 295-296. I, woman and youth: A and B, men and women. [Studniczka].
72. Cabinet des Médailles 560, fragments. De Ridder, pp. 420-422. I, woman and man: A and B, men, youths, and women. [Hartwig].
73. London, B. M. E 62. I, Murray, *Designs*, No. 41. I, boy with tray and meat, and seated man: A and B, men. [Hartwig].
74. Louvre S 1318, fragment. I, youth and boy: A and B, youths and boys.
75. Cabinet des Médailles 564, fragment. I, figure in himation: A and B, males.
76. Cabinet des Médailles 561, fragment. De Ridder, p. 423. I, woman: A and B, males and women. [De Ridder].
77. Brunswick, fragment. Ext., upper part of youth leaning on stick, r.
78. Munich 2656 (Jahn 603). I, youth with purse: A and B, youths and boys. Love-names Praxiteles and Aristagoras.
79. Rome, Villa Giulia, fragment. *Mon. Linc.* 23, p. 283. Ext., youth and male.
80. Heidelberg B 60, fragment. Ext., youth with flower.
81. Heidelberg B 59, fragment. Ext., man.
82. Heidelberg B 7, fragment. Int., woman: Ext., women.
83. Florence, from Vetulonia, fragments. Ext., heads of women.
84. Bryn Mawr, fragments. Ext., youths.
85. Louvre G 149. I, youth at altar: A and B, men and youths. [Hartwig].
86. London, B. M. E 59. I, Murray, *Designs*, No. 38. I, youth with hare: A and B, youths.
87. Munich 2657 (Jahn 507). Gerhard, *A. V.* pll. 283-284, 6 and 4. I, silen: A and B, youths.
88. Petrograd 659. Gerhard, *A. V.* pll. 283-284, 8 and 5. I, youth with purse: A and B, youths.

89. Palermo. I, youth lying down, kottabos: A and B, youths.
90. Munich 2658 (Jahn 505). I, youth: A and B, youths and men.
91. Boston 08.293. I, youth running: A and B, man and youths.
92. New York GR. 573. I, male: A and B, youths and man.
93. Florence, from Falerii. Man with purse.
94. Formerly in the Canino collection. Gerhard, *A. V.* pl. 276.3-4. Man with hare.
95. Philadelphia 2515. Youth running.
96. Munich 2674 (Jahn 275). Boy running with hoop and meat, and a dog.
97. New York GR. 1120. Fig. 65. Youth and girl.
98. London, B. M. E 63. Cecil Smith, *B. M. Cat.* 3, pl. 3. I, boxer and man: A and B, boxers. [C. Smith].
99. Louvre G 158, fragment. Int., trainer: Ext., athletes.
100. Louvre G 293, fragment. Ext., athlete with thong.
101. London, B. M. E 58. *Mon.* 4, pl. 33: A, Murray, *Designs*, No. 37. I, Hermes running: A and B, athletes.
102. Louvre G 245, fragment. I, youth at herm. (Campana's restorers had the unfortunate idea of taking a number of mutilated cups, paring them down until only the interior picture was left, and inserting these discs into Hellenistic plates. These 'plates' are divided between the Louvre and Petrograd.)
103. Palermo, fragment. Inghirami, *Museo Chiusino*, pl. 69; Benndorf, *Heroön von Gjölbashi*, p. 180. I, sacrifice.
104. Athens, Acropolis B 41, fragment. Ext., youth.
105. Athens, Acropolis B 44, fragment. Ext., woman.
106. Athens, Acropolis B 38, fragment. Ext., youth.

III. Plate.

107. Copenhagen. Hartwig, pl. 30.1. Man with flower and lyre. [Klein].

IV. Pyxis.

108. Athens, Acropolis. *JHS.* 14, pl. 3.2. Women. Love-name Hippodamas. [Reisch].

V. Stamnos.

109. Boston 10.177. A, *Jahrbuch* 26, p. 133. A, Psychostasia: B, youth, man, and old man.

VI. Column-kraters.

110. Rome, Villa Giulia (Helbig 2, p. 369, no. 1796 n). A, silen carrying a maenad: B, komast.
111. Naples, Santangelo 700. A, phot. Sommer 11028, youth arming, and woman: B, old man.
112. Deepdene. Tischbein 4, pl. 41 (badly reproduced). A, Hermes pursuing a woman: B, man and youths.

THE TELEPHOS PAINTER

Let us now return to the three Hieron vases which are not by Makron. All three are in Boston. The first is the Tithonos cup 95.28 (Hartwig, pll. 39.2 and 40: *M.F.A. Handbook*, p. 87), which was separated from the other Hieron vases by Hartwig: the second, the Telephos, was rightly given by Pollak, who published it with a commentary (*Zwei Vasen aus der Werkstatt Hierons*, pll. 1-3) to the artist who painted the



FIG. 66: Petrograd 658.

Tithonos cup. A smaller work by this Telephos painter, as he may be called, is the Athlete cup 01.8033. Boston 95.40 (woman taking a flower from a basket) which bears the love-name Lichas, is one of two lekythoi from his hand.

With his love of odd attitudes and odd scenes, of skinny, cadaverous persons with goggle eyes and starting knee-caps, the Telephos painter is the rather morose Bomo-lochos of the later archaic period. Like Skythes before him, he was discontented

with the comely and with the powerful shapes of his time. His most important works are the two Boston cups which he signed with Hieron's name and the very curious Iliupersis cup in Petrograd, of which Fig. 66 shows the interior design.

VASES BY THE TELEPHOS PAINTER

I. Cups.

1. Boston 95.28. *Burlington Club Cat.* 1888, no. 9; Froehner, *Coll. Van Branteghem*, pll. 21-22; Hartwig, pll. 39.2 and 40; in part, Perrot 10, pp. 492-493; I, *M.F.A. Handbook*, p. 87. I, Eos and Tithonos: A and B, an obscure subject, a soldier climbing a mountain, followed by a motley crowd. Signed by the maker Hieron.
2. Boston 98.931. Pollak, *Zwei Vasen aus der Werkstatt Hierons*, pll. 1-3. I, Teuthras and Telephos? (Pollak): A and B, Telephos and Agamemnon. Signed by the maker Hieron.
3. Petrograd 658. I, Waldhauer, *Ant. Rasp. Vazi*, pl. p. 17: and our Fig. 66. I, slave running with a boy on his shoulder: A, the death of Priam; B, Ajax and Kassandra.
4. Göttingen 33, fragment. Jacobsthal, *Göttinger Vasen*, pl. 10, fig. 35. I, youth at altar.
5. Louvre G 246, fragment. I, youth with lyre.
6. Petrograd 825 (Stephani 1166), fragment. I, youth with cloak.
7. Louvre, G 385 and G 386, fragments. I, Fig. 67, boxer winding thongs on his hands: A and B, boxers.
8. Corneto, Conte Bruschi. I, youth putting on greaves: A and B, arming.
9. Adria, fragment. Schöne, *Museo Bocchi*, pl. 10.2. A and B, athletes.
10. Berlin 2308. I, youth folding himation: A and B, youths at herm.
11. Corneto. I, youth folding himation: A and B, men and youths.
12. Boston 01.8033. I, athlete with akontion: A and B, athletes.
13. Syracuse, Sicily, 17249. I, youth putting on greaves: A and B, arming.

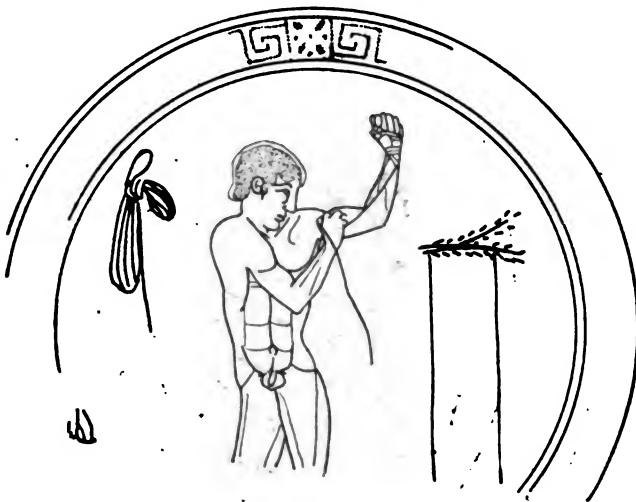


FIG. 67: Louvre G 385.

II. Nolan amphora.

14. Oxford 270. A, woman and king: B, man. Love-name Lichas.

III. Lekythoi.

15. Athens 12437 (N. 1086). Woman with wreath.
16. Boston 95.40. Woman taking flower from basket. Love-name Lichas.

It is possible that the Telephos Painter decorated the two inferior cups New York GR. 568 (A, man: B, arming: repainted) and Boston R 383 (fragmentary: A, victor: B, Eros and youths). At any rate they vividly recall his manner.

A Kantharos

The third Hieron vase which is not by Makron is the gigantomachy kantharos in Boston (98.932: Pollak, *Zwei Vasen aus der Werkstatt Hierons*, pll. 4-5 and p. 28). The authenticity of the inscription has been doubted, but I do not see why it should not be genuine: if it is, we know the name of Hieron's father, Medon. The style of the vase somewhat resembles that of the Telephos master, but it is not by him.

THE BRISEIS PAINTER

Among the vases attributed by Hartwig to his imaginary 'Baldhead Painter' are two London cups which are by a single hand: B. M. E 76 (Hartwig, pll. 42.1 and



FIG. 68: Ricketts-Shannon collection.

41) and B. M. E 75 (ibid. pll. 42.2 and 43). In *AJA.* 1916, pl. 13, Miss Swindler publishes the interior of a fragmentary cup by the same artist in Bryn Mawr (I, old man seated, and man: A and B, seated and standing males). I shall call him the Briseis Painter after the Briseis cup B. M. E 76, although his best vases are not cups, but two small neck-amphorae in London private collections. One of these, a Nolan amphora with Zeus and Ganymede, is reproduced in Fig. 68. The other is the Zetes and Kalais vase in Mrs. Hall's possession, published by Miss Hutton in *BCH.* 1899,

pp. 158 and 160. Mrs. Hall's vase is not a normal Nolan amphora: it differs by having foot and mouth in two degrees, ridged handles instead of the triple handles regular at the time, and a horizontal cylindrical excrescence below each handle: the same shape, in fact, as the Boston vase 01.8028 (A, Fig. 69) which is by the same artist. A third vase of the same shape and by the same hand, but of inferior quality, is in the British Museum (E 319). There are altogether seven vases of this type; the other four, which are contemporary with the three, but by different hands, are Boston 76.46 (see p. 74), Brussels R 339 (A, man seated playing the flute, and boy standing singing: B, youth); Cabinet des Médailles 373 (De Ridder, p. 273 and pl. 12), and Petrograd 712 (Stephani 1630: A, youth and boy; B, man).

VASES BY THE BRISEIS PAINTER

I. Small neck-amphorae with ridged handles.

1. London, Mrs. Hall. *BCH.* 1899, pp. 158 and 160: A, *Burlington Cat.* 1904, pl. 89, no. G 11. A, Zetes and judge: B, Kalais.
2. Boston 01.8028. A, Fig. 69. A, maenad dancing and silen playing the flute: B, silen with castanets.
3. London, B. M. E 319. A, silen pursuing maenad: B, silen running.

II. Nolan amphorae.

4. London, Mr. Charles Ricketts and Mr. Charles Shannon. A, *Burlington Cat.* 1904, pl. 92, no. G 22. A, Fig. 68 from a new drawing, Zeus and Ganymede: B, old man.
5. Syracuse. A, man with spears seated: B, woman carrying a couch.
6. Syracuse 17250. A, Nike and king at altar: B, woman.

III. Cups.

7. London, B. M. E 76. Hartwig, pll. 42.1 and 41; part of B, Perrot 10, p. 793. I, old man seated, and man: A and B, the story of Briseis.
8. Bryn Mawr, fragment. Int., *AJA.* 1916, pl. 13, old man seated, and man: Ext., males.
9. London, B. M. E 75. Hartwig, pll. 42.2 and 43. I, old man and youth: A and B, Dionysos with maenads and silens.
10. Lewes, Mr. E. P. Warren. Erotic: man and woman.
11. Corneto. Phot. Moscioni 8269 right. Erotic: man and woman.
12. London, B. M. '96, 6-21.1. Naked woman at laver.
13. Louvre G 278. I, man kissing boy: A and B, Nikai and youths.



FIG. 69: Boston 01.8028.

14. Louvre G 265. I; Paris and Helen (?): A and B, the deeds of Theseus. Pottier noticed (*Cat.* 3, p. 1031) that this cup was by the same hand as B. M. E 75.
- IV. Plate.
15. Naples R. C. 138. *Mon. Linc.* 22, pl. 83.1. Woman seated with mirror.
- V. Pyxis.
16. London, B. M. E 769. Three women.

Four Cups

With the sprightly little cup Boston 10.572 (A, silen: B, women washing themselves) we must compare three other cups with similar subjects and by the same hand: in Munich (2668, Jahn 627): in Prince Czartoryski's collection at Castle Goluchow (83: Gerhard, *A. V.* pll. 295-296.5-8): and in Prince Torlonia's collection at Rome (F. R. 2, p. 238).

LYSIS, LACHES, AND LYKOS GROUP

Towards the end of the archaic period, we come upon a rather perplexing group of cups. They are contemporary with the cups of Onesimos: they frequently bear the love-names Lysis, Lykos, or Laches: the drawing is generally vigorous, the figures massive: certain peculiarities tend to recur, such as large heads, the use of incision for the outline of the hair, the breaking of the lower line of the breast before it reaches the black median line, the appearance of the billet in the border of the interior design. Hartwig used the love-name to carve the group up: the cups with Lysis were to be by a 'Lysis master', those with Laches by a 'Laches master', those with Lykos by a 'Lykos master' who was the same as Onesimos. But unluckily the task is not so easy as that. That the cups in the following list are all by one hand I do not think and cannot say: but at any rate they belong to a single group which is separate from other groups of vases. Boston 01.8030 (Hartwig, pl. 62.2: youth running with spear: Lykos): Boston 10.199 (Hartwig, pl. 63.1 = Perrot 10, p. 665, *M. F. A. Bull.* 9, p. 53: ass: love-names Laches and Nikostratos), Boston 01.8073 (*Jahrbuch* 1899, pl. 4 Hartwig: vase-painter): New York GR. 575 (I, youth with flutes; A and B, youths): New York GR. 567 (I, youth with stick, back view: A and B, athletes): New York 06.1133 fragment (Hartwig, pl. 70.3: I, komast; A and B, athletes: Lysis): New York 07.286.48 (I, diskobolos; A and B, athletes): Philadelphia 2444 (*Trans. Univ. Pennsylvania*, 2, p. 140 and pl. 35: I, youth; A and B, athletes: Lykos): Philadelphia (*Museum Journal* 4, p. 162: youth with pig): Baltimore (Hartwig, pl. 64: I, youth; A and B, athletes). Out of the members of this group in other museums the following have been published: Berlin 2303 (Hartwig, pl. 70.2: man at his wine: Lysis): Berlin 2307 (Gerhard, *A. V.* pl. 261: armed runners): Berlin 2314 (Gerhard, *T. G.* pl. 13.5-6 [restored]: Laches): Dresden 304 (*Arch. Anz.* 1892, p. 164: I, youth and kotyle; A and B, athletes): Göttingen 32 (Jacobsthal, *Göttinger Vasen*, pl. 9: I, komast; A and B, symposion): Louvre G 132 (Hartwig, pl. 63.2: I, komast; A and B, athletes: Laches): Madrid 152 (Leroux, pl. 16: athlete with strigil: Lykos): Petrograd 859 (Hartwig, pl. 61: I, boxer; A and B, athletes: Lykos): Vienna, Hofmuseum, fragment (Hart-

wig, p. 643: I, kottabos; A and B, komos: Lysis): Vienna, Hofmuseum (Hartwig, pl. 70.1: komast: Lysis): and the Berlin stand with the love-name Antiphon (2325: Genick, *Gr. Ker.* pl. 14-15.3).

In the Apparatus of the German Institute at Rome, there is a drawing of a cup, formerly in the Ciai collection at Siena, which is very like the New York cup 07.286.48. The diskobolos on the interior is almost a replica: and several of the outside figures have equivalents on the New York cup; one of these is given by Jüthner in *Antike Turngeräthe*, p. 32, a.

CHAPTER XI

THE PAN PAINTER AND OTHER MANNERISTS

THE PAN PAINTER

THERE is no finer vase in Boston, there is no finer vase anywhere, than the bell-krater with Pan pursuing a shepherd on one side, and Artemis killing Acteon on the other, published by Hauser in *F.R.*, pl. 115 (10.185; A, Buschor, p. 184 and our Fig. 70).



FIG. 70: Boston 10.185.

The technique is admirable: the Artemis and Acteon is perhaps the most finished group in all vase-painting: the lean, surprising, devilishly elegant figures carry the mind far away from Greece to some Renaissance bronze-worker, to Jean Goujon or Giovanni Bologna. In *JHS.* 32, pp. 354-369, I collected forty works by this artist and named him, after the Boston vase, the Pan Painter.

[113]

The Pan vase is the first bell-krater we have come across. The earliest bell-kraters belong to the ripe archaic period of red-figure painting: none are older than the Berlin painter's four (*JHS.* 31, p. 283, nos. 22-24 bis), the best of which is the Ganymede vase, Louvre G 175 (*ibid.*, p. 284). There were bell-kraters before that, for they are represented on early archaic vases, but not, I take it, of painted clay, they may have

been wooden: in the free period, the shape becomes excessively common. Our artist painted two, the Boston vase, and another in Palermo (no. 2 in my *JHS.* list: Politi, *Cinque Vasi di Premio*, pll. 2-3: B, Hartwig, p. 471), both of just the same shape, and both furnished with lugs instead of handles. The lugged bell-krater appears earlier than the bell-krater with handles, persists through the free period, although the handled kind is far more common, and lives a second life in the Italian fabric of Gnathia.



FIG. 71: Boston 13.198.

vase. The funny wooden mommet may be compared with the Priapos on the lekythos in Athens (12119; N. 1068) published in *Eph. Arch.* 1908, pl. 8.

There are as many as eight vases by the Pan painter in America. After the Pan krater, the finest is the exquisite lekythos in Boston (13.198) reproduced in Fig. 71, no. 34 in my *JHS.* list. Is the subject merely a young hunter with his dog, or is some particular person meant? — Among the pottery dug up on the Acropolis of Athens is part of a kotyle by the Pan painter: there remains the upper part of a youthful figure, almost an exact replica of the hunter on the Boston lekythos: but a hand is laid on

For a commentary on the Boston Pan krater, let reference be made to Hauser in *F.R.* 2, pp. 288-295, and for an appreciation to Zahn in *Berliner Philologische Wochenschrift* 1910, pp. 910-911. The Death of Acteon is frequently represented on Attic vases, both earlier and later than ours (see pp. 57, 173): but never in the form before us. Artemis is conceived in the same fashion, but at rest or in slow movement, on two other vases by the same painter, the Marpessa psykter in Munich (2417; Jahn 745: *F.R.* pl. 16) and the white lekythos in Petrograd (670: *Jahreshefte* 16, pl. 2). A group of the same character as the Artemis and Acteon is the Perseus and Medusa on the Pan painter's hydria in London (B. M. E 181: *JHS.* 32, pl. 6). As to the Pan on the Boston krater, it is one of his first appearances in vase-painting: two other early appearances are noted on pp. 130 and 134: that on p. 134 is particularly interesting, because the scene in which it occurs is, like that on the Boston krater, unique. It is tempting to connect the two by looking on the youth who pursues Pan with a sword as the friend and avenger of the boy on our

his right shoulder. Now the picture on the Athens kotyle can only have been Eos and Kephalos: it is therefore likely, though not certain, that the Boston youth is a Kephalos whose Eos may have been either left to the imagination of the beholder to supply, or painted on a companion vase which has not survived.

The Boston museum has a second lekythos by the Pan painter, 01.8079 (*JHS.* 32, pp. 361-362). Eros has caught sight of a fawn, flown after it, overtaken it, and now he lifts it in his arms as he sinks to the ground. The motive, like that of the vase by the Charmides painter (B. M. E 293: *El. Cér.* 4, pl. 45), but the action complicated, counterposed by a touch of that ingeniousness which devised the Artemis and Acteon.

Four other lekythoi by the Pan painter are catalogued in *JHS.* 32, pp. 361-362, among them a very accomplished early piece in Oxford (312: P. Gardner, pl. 23.2: Nike) and the charming Apollo and Artemis in London (E 579: *JHS.* 32, pl. 7). Two pieces should be added, a tiny, fine lekythos in Athens (1602: C.C. 1364) with a siren on a rock playing the flutes: and the excellent white-ground lekythos with Artemis and a swan, Petrograd 670, published by Waldhauer in *Jahreshefte* 16, pl. 2.¹

There are two Nolan amphorae by the Pan painter in Boston, and one in Bowdoin College. In my article, I counted five Nolan amphorae by this artist, including the Bowdoin vase (no. 30) but not the two Boston vases, which I had not seen. The finer of the Boston vases is the rather early 10.184 (sketch of A in *RM.* 2, p. 240, fig. 9: A, Zeus and Ganymede; B, youth running with a leg of meat). On the other (01.8109) a trainer stands beside (Fig. 72) a short, thick-set young athlete; but this athlete is not like other athletes, for — a bizarre touch quite in the artist's manner — he is already getting bald! On the back of the vase a youth, with a short garment round his loins, is dragging along the hind-quarters of an ox: part of a sacrificial scene, for the artist is interested in ritual (nos. 3, 9, 10, 20?, 29, 39, 41 in my *JHS.* list, and two vases to be mentioned later). The list of Nolan amphorae by the Pan painter is to be further increased by vases in Madrid (174: Ossorio, pl. 35.2: A, Artemis running; B, youth) and Deepdene (Millingen, *Vases de Coghill*, pl. 31.1: A, Dionysos: B, silen).

A small kotyle in New York (GR. 585), with Theseus on one side, and the Minotaur on the other, is of the same shape and by the same hand as the Berlin kotyle 2593, no. 40 in my list. One side of the Berlin kotyle is reproduced in *JHS.* 32, p. 368: the other has a figure of a youth which closely resembles the youth leaning on his stick and listening to the flute-playing, on the Bowdoin Nolan amphora mentioned above.

¹ Waldhauer now considers the Petrograd lekythos to be by the Pan painter, like the Marpessa psykter in Munich (2417; Jahn 745: F.R. pl. 16) with which he had compared it (*Pythagor Regiiskii*, p. 50, note 2). Hauser told me in a letter that the new piece had convinced him that I was right in assigning the Marpessa psykter to the Pan painter.

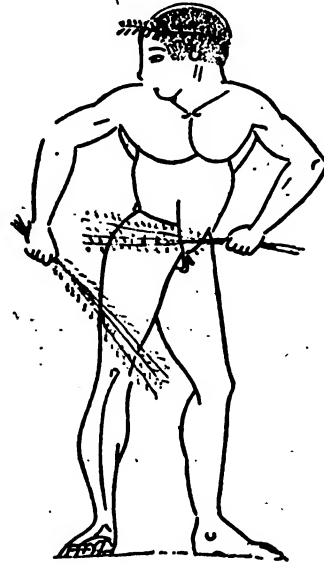


FIG. 72: Boston 01.8109.

Among the recent acquisitions of the New York museum is an excellent column-krater by the Pan painter (A, *Bull. Metr. Mus.* 11, p. 256, Dionysos setting out, followed by a silen who carries his master's seat and kantharos: B, silen with kotyle).



FIG. 72 bis: London B.M. E 512.

Finally, the Dionysos fragment 95.58 in Boston (Fig. 73) is part of a large vase from the early period of the Pan painter, the period when he painted the Marpessa psykter



FIG. 73: Boston 95.58.

and the Petrograd hydria 627 (Stephani 1538, Gerhard, *A. V.*, pll. 50-51, 1-3: detail, our Fig. 74).

I have already, in the course of these pages, added ten items to the list of vases by the Pan painter given in *JHS.*; I should like to make further additions as follows:

1. Column-krater in the Vatican (magazine). A, two silens, one of them playing the flutes: B, silen.
2. Neck-amphora with triple handles. Paris, Mr. Marguerite de la Charlonie. *Cat. Vente Mme Raymond Serrure, 27 juin 1913*, pl. 2, no. 63. A, youth and two herms: B, woman and young soldier. The same type of vase as no. 25 in my list, Naples, Santangelo 225.
3. Athens, Acropolis H 13, fragment of a large pointed amphora. On the neck,

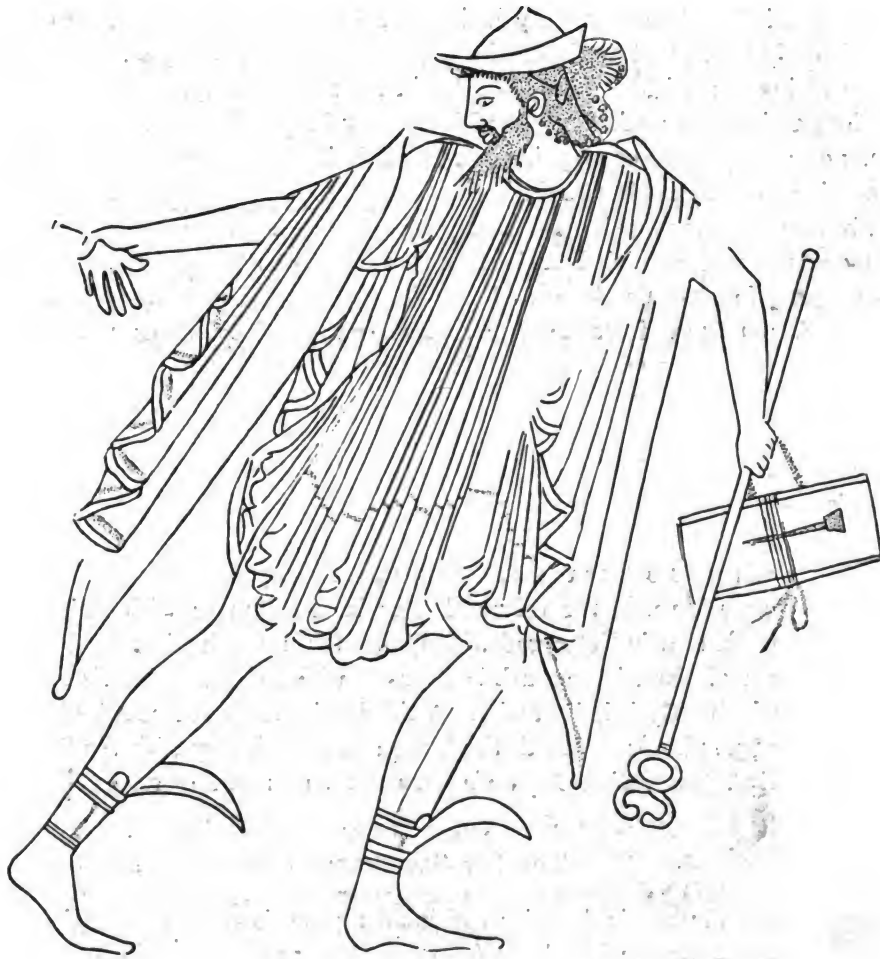


FIG. 74: Petrograd 627.

part of a replica of the picture on the Athens kantharos from Menidi (*Jahrbuch* 14, p. 104: no. 41 in my list).

4. Athens, Acropolis F 91, fragment (upper part of a youth, and sleeve of another figure).
5. Athens, Acropolis H 22a, fragment. Hand with spear, and man.
6. Athens, Acropolis F 192, fragment. Old man.

7. Athens, Acropolis, fragment. Old man seated, head to left, right arm raised from elbow, in left hand a red mass.

The column-krater in Naples, no. 3 in my *JHS.* list, has now been published by Gabrici in *Mon. Linc.* 22, pll. 80 and 81.1. Our Fig. 72 bis offers a new drawing of the Boreas oinochoe in the British Museum (no. 37 in the *JHS.* list: *JHS.* 32, pl. 8 and p. 363: phot. Mansell 3200 right).

Some things in the Pan painter recall his contemporary, the painter of the Telephos cup: his mocking spirit and his fancy for what is odd. But his artfulness is far greater and his style is based on different principles. He was a pupil of Myson, as can be seen from his early work, and he deals with Myson's archaic people as a dog-breeder or a breeder of horses: with certain qualities in his mind he stylizes the stock, rejects, refashions and refines until those qualities appear in quintessence. He is in love with grace, not any pretty; or any ingenuous kind, but a thrice-accentuated, piquant, provocative elegance: his Charis is no silvan maiden, but a town madam; not a fawn, but a greyhound.

Among the vases which I assigned to the Pan painter in *JHS.* was a vivacious column-krater formerly in Ruvo and now in New York (10.210.14: *RM.* 23, pp. 332 and 338: A, young soldier arming: B, Nike, youth, and old man: no. 6 in my list). I saw this vase many years ago when it was in Mr. Caldarola's possession: a second examination has convinced me that I was wrong in attributing it to the Pan painter. It was certainly painted under his influence: no one else could have conceived the figure of the young soldier, girlishly smoothing the corslet to his hips: but the hand is not his.

The Pan painter is no freak: a whole school of mannerists flourished in the ripe and late archaic periods. Look at the small pelike with two youths and a cock in Syracuse (*Mon. Linc.* 17, pl. 10.2), the column-krater in the Louvre with Phineus (G 364: *Ann.* 1882, pl. O), that in Petrograd with Pholos (636: Stephani 1272: *Compte-Rendu* 1873, pl. 5,1-2): all three have much in common with the Pan painter's work, but are by another and a vastly inferior artist. A third painted the Perseus hydria in Berlin (2377: *Ann.* 1851, pl. O): a fourth the Barone column-krater with the Sphinx (Minervini, *Mon. Ant. posseduti da Raffaello Barone*, pl. 10): and so on.

THE SEE-SAW PAINTER

There are several vases in America which belong to this school. One, the New York column-krater, was dealt with above (p. 118). Fig. 75 is from a fragment in Boston (10.191 A) which was possibly part of a hydria of black-figure shape. It is the most taking work of a mannerist who, like the Pan painter, was a pupil of Myson; by the same is the unattractive column-krater New York 06.1021.152 (Sambon, *Coll. Canessa*, pp. 28-29 and pll. 8 and 9, no. 89: A, silen pursuing maenad: B, silen with horn): closer to the See-saw vase, owing to their more careful execution, two column-kraters in Castle Ashby and in the collection of Countess Shuvalov.

See-saws are rare on Greek vases: I remember only two others, on hydriai of free style in Madrid (198: Leroux, pl. 29.2) and in Athens (1178; C.C. 1247).

VASES BY THE SEE-SAW PAINTER

I. Column-kraters.

1. Castle Ashby, the Marquis of Northampton. A, Athena mounting a chariot, and Dionysos: B, two athletes and a trainer.
2. Petrograd, Countess Shuvalov. A, Ariadne mounting a chariot, and Dionysos: B, Amphitrite mounting a chariot, and Poseidon.



FIG. 75: Boston 10.191A.

3. Palermo. A, youth and boy, and man and boy holding ball: B, two youths at a herm.
4. Cabinet des Médailles 414. De Ridder, pl. 16. A, man offering a ball to a youth: B, youth.
5. Deepdene. A, Tischbein, 4, pl. 59. A, man offering a ball and a lyre to a boy: B, youth.

6. Lewes, Mr. E. P. Warren. A, komos, with naked women: B, the like.
 7. Lecce 71. A, woman playing the flutes and girl dancing.
 8. Brussels R 305. A, Theseus and the Minotaur: B, two athletes and a trainer.
 9. New York 06.1021.152. Sambon, *Coll. Canessa*, pp. 28-29 and pll. 8 and 9, no. 89. A, silen pursuing maenad: B, silen with horn.
 10. Palermo. A, woman playing the flutes and man with cup: B, man with stick.
 11. Louvre G 355. A, symposion.
- II. Pelikai.
12. Deepdene. A, Dubois-Maisonnette 3, pl. 54. A, countrymen taking a pig to market: B, man and youth.
 13. Munich 2346 (Jahn 293). A, komos: B, komos.
 14. Athens 1427 (C.C. 1182). A, boy between youth and man: B, boy between man and youth.
 15. London, B. M. E 436², fragment. Head of man.
- III. Hydriai.
- (a) Hydria of b. f. shape?
 16. Boston 10.191A, fragment. *M.F.A. Bull.* 9, p. 54: our Fig. 75. Girls playing at see-saw.
 - (b) Hydriai-kalpides, the picture on the shoulder.
 17. London, B. M. E 172. *Ann.* 1878, pl. O: phot. Mansell 3152 left. Music lesson.
 18. Schwerin 1294. Music lesson.
 19. Athens 1691 (C.C. 1173). Heydemann, G. V., pl. 8.1: Collignon-Couve, pl. 40. Theseus and the Minotaur.
 20. Petrograd. *Ants. du Bospore Cimmérien*, pl. 63a. 4. Goddess mounting chariot, with Hermes and others.
- IV. Amphora, type B.
21. B. M. E 260. A, youth and woman: B, man and woman.

THE PAINTER OF THE GIRGENTI CALYX-KRATER

Since my visit to America, a column-krater by this artist has been added to the New York collection and reproduced by Miss Richter in *Bull. Metr. Mus.* 1915, p. 123, fig. 3. It represents the story of Herakles and Busiris. I call the artist the Painter of the Girgenti Calyx-krater after an unpublished but very curious vase in the Museo Civico of that city.

VASES BY THE PAINTER OF THE GIRGENTI CALYX-KRATER

- I. Calyx-krater.
 1. Girgenti, Museo Civico. A, Herakles and Nessos: B, youths and boys.
- II. Column-kraters.
 2. New York. A, *Bull. Metr. Mus.* 1915, p. 123, fig. 3, Herakles and Busiris.
 3. Rome, Villa Giulia (Helbig 1795 g). A, Dionysos with silens and maenads.
 4. Syracuse. A, *Mon. Linc.* 14, pl. 53 and p. 858. A, komos.

5. Bologna 258. A, Pellegrini p. 103. A, maenads: B, four males.
6. Rome, Villa Giulia. A, Theseus and the Minotaur: B, boy between two youths.
7. Petrograd 289 (Stephani 1626). A, Theseus and the Minotaur: B, boy between two youths.
8. Naples 3156. A, Theseus and the Minotaur: B, three youths.
9. Petrograd. A, Apollo with Artemis, Muse, and Hermes: B, three youths.
10. Petrograd 797 (Stephani 1273). A, youth leaving home: B, three youths.
11. Louvre G 348. A, Dionysos between maenad and silen: B, maenad between silens.
12. Formerly in the Naples market (Barone). A, Minervini, *Mon. Barone*, pl. 10. A, Sphinx and men: B, males.
13. Vatican. A, symposion.
14. Turin 3029. A, Dionysos between silen and maenad.
15. Bologna 194. A, Pellegrini *VF*. p. 73. A, the Return of Hephaistos: B, three youths.
16. In the London market (Day). A, komos: B, komos.
- III. Bell-krater with lugs.
17. Louvre G 369. A, komos: B, komos.
- IV. Stamnos.
18. Bologna 177. A, Theseus and the Minotaur: B, youth between two men.
- V. Dinos.
19. Athens 1489 (C.C. 1597). Boar-hunt.
- VI. Pelikai.
20. Formerly in Lusieri's possession at Athens. Stackelberg, pl. 22. A, pyrrhic: B, boy and youth.
21. Corneto, Conte Bruschi. A, Theseus and the Minotaur: A, boy between man and youth.
22. Athens 12492 (N. 1085). A, Amazonomachy: B, boy between two youths.
23. Petrograd. A, youth offering lyre to boy: B, the like.
24. Petrograd (Stephani 1529). Komos: A, two youths: B, two youths.
- VII. Hydria.
25. London, B. M. E 171. *Ann.* 1878, pl. P. Phot. Mansell 3152 right. Music lesson.

Two Hydriai

The Boston hydria with the Death of Argos (08.417: Hoppin, *Harvard Studies* 12, p. 335 = *Jahrbuch* 18, p. 43) stands close to the See-saw painter's hydriai, but closer to the work of the Girgenti painter. Another hydria in Boston, 03.788, belongs to the same group: the subject is hard to interpret: five silens in quick movement, four of them carrying bits of furniture, the leader not, and a flute-player playing and beating time with his foot. A pelike fragment in Bryn Mawr (*AJA.* 1916, p. 337: Dionysos and a silen) is also by a mannerist of this school.

THE NAUSIKAA PAINTER

The amphora of Panathenaic shape, Boston 96.719 (A, citharode and Athena: B, Hermes and Poseidon) is by the latest of the mannerists, the painter of the Nausikaa vase in Munich (F.R., pl. 138.1): by the same incompetent, the lamentable pelike with komasts, New York, GR. 611. The New York pelike with Kronos and Rhea (06.1021.144: Sambon, *Coll. Canessa*, p. 67, no. 236: A, Van Hoorn, *De vita atque cultu puerorum*, p. 12) is either by him or by an associate.

Boston 96.719 is the third vase of its shape we have encountered in America. The vase by the Nikoxenos painter (p. 25) illustrated the beginnings of the red-figured Panathenaic amphora: the Kleophrades painter's (p. 42), its prime: this vase, almost its last stage.

VASES BY THE NAUSIKAA PAINTER

I. Neck-amphorae.

(a) With twisted handles.

1. Munich 2322 (Jahn 420). F.R., pl. 138.1. Odysseus and Nausikaa.
2. Berlin 2352. A, Eos and Kephalos: B, two men.

(b) With triple handles.

3. Castle Ashby, the Marquis of Northampton. Gerhard, *A. V.*, pl. 144: *Burlington Cat.* 1904, pl. 95, no. H 52. A, Herakles with Athena and Iolaos: B, three men.

II. Amphora of Panathenaic shape.

4. Boston 96.719. A, citharode and Athena: B, Hermes and Poseidon.

III. Bell-kraters.

5. Schwerin. A, Triptolemos with Demeter and Persephone: B, women and man.
6. Louvre G 345, fragment. A, symposion, with Herakles: B, youth.

IV. Column-kraters.

7. Syracuse, Sicily. *Mon. Linc.* 17, pl. 30 and p. 415. A, Theseus and the Minotaur: B, woman and youths.
8. Rome, Villa Giulia 3583. A, symposion: B, komos.

V. Hydriai.

9. Cabinet des Médailles 444. De Ridder, p. 338. The Birth of Athena.
10. London, B. M. E 184. Panofka, *Musée Blacas*, 1, pl. 21. Dionysos pursuing a woman.

VI. Pelikai.

11. Athens 1400 (C.C. 1184). A, youth reciting and youth listening: B, youth and man.
12. Petrograd 98A. A, young soldier between old man and woman: B, woman between two youths.
13. New York GR. 611. A, two komasts: B, two komasts.

CHAPTER XII

LATE ARCHAIC PAINTERS

THE family of mannerists ends with the Nausikaa painter, its vitality being exhausted: we can now go back to soberer, more perdurable stocks.

HERMONAX

The painter Hermonax was a pupil of the Berlin painter. He was most likely somewhat younger than the Providence painter, who learnt his craft from the same master; at any rate his style is less archaic. Hermonax has left us six signed vases, four of them stamnoi and two pelikai. No. 4 in Klein's list (*Meist.*, pp. 200-202) is in Boston (01.8031: detail, Fig. 76), and is a fragmentary replica of the signed stamnos in Count Faina's collection at Orvieto (*A. Z.* 1878, pl. 12). Fig. 77 shows part of an unsigned stamnos by Hermonax in Petrograd (805): it is in no way inferior to his signed pieces. Fig. 78 is taken from one of his small vases, the Nolan amphora Petrograd 700 (Stephani 1672).

Bryn Mawr has a rarity, fragments of a cup by Hermonax, the only cup by him I know. The subject seems to have been a lover pursuing his lady: on the exterior the pursuit: on the interior (*AJA.* 1916, p. 340, no. 12; our Fig. 79) one of the bride's sisters flying to her father for help.

Sound and able as Hermonax's work generally is, he only once shows himself a remarkable artist, and that is not on any of his signed vases, but on the Munich stamnos



FIG. 76: Boston 01.8031.

with the Birth of Erichthonios (2413; Jahn 345: F.R. pl. 137 and 3, p. 95). Hauser has pointed out (F.R. 3, pp. 97-98) what was modern in that vase when it was painted; how the painter rejects the old-fashioned agreements of figure, face, and dress, and turns to a new kind of simplicity and truthfulness: new in his day, and fresh still, because the artist put his own thought, his own feeling into his shapes, and that keeps them alive and green.

VASES BY HERMONAX

I. Stamnoi.

1. Louvre G 336. A, phot. Giraudon 23701. Komos. Signed by Hermonax: Klein No. 1.
2. Heidelberg B 114, fragment. Komos (heads of flute-girl and man; and a raised hand: part of a replica of the last).
3. Orvieto, Conte Faina 66. A. Z. 1878, pl. 12. Peleus and Thetis. Signed by Hermonax: Klein No. 3.
4. Boston 01.8031, fragmentary. Detail, Fig. 76. Peleus and Thetis: replica of the last. Signed by Hermonax: Klein No. 4.
5. Rome, Villa Giulia 5241 (Helbig 1806, lxxiv). Peleus and Thetis.
6. Florence 3995. Eos and Tithonos. Signed by Hermonax: Klein No. 2.
7. Petrograd 805. Details, Fig. 77. Boreas and Oreithyia.
8. Vatican 504. *Mus. Greg.* 2, pl. 20.1. Zeus and Aigina.
9. Formerly in the Roman market (Basseggio). Drawing in the Berlin Apparatus, 22.84. A, Zeus pursuing Ganymede: B, Hermes pursuing youth [Ganymede].
10. Petrograd, Stieglitz Museum 483. Silens and maenads.
11. Petrograd 803 (Stephani 1692). *Compte-Rendu* 1874, pl. 3. The Return of Theseus.
12. Petrograd 804 (Stephani 1711). *Compte-Rendu* 1874, pl. 4. Theseus victorious.
13. Louvre G 427. *Mon.* 9, pl. 30. The Death of Orpheus. [Ducati.]
14. Louvre G 413. *Mon.* 6-7, pl. 8. Philoktetes stung.
15. Petrograd, Russian Archaeological Society 33.145, fragment. Head of soldier in Thracian helmet.
16. Munich 2413 (Jahn 345). *Mon.* 1, pll. 10-11. New, F.R., pl. 137, and 3, p. 95. A, the Birth of Erichthonios: B, Zeus and Nike.

II. Hydria.

17. London, South Kensington Museum. Maenad and Dionysos with a fawn.

III. Pelikai.

18. Vienna, K. K. Museum 336. *Mon.* 8, pl. 45 = *W. V.* 1889, pl. 8.10. The Sphinx. Signed by Hermonax: Klein No. 5.
19. Rome, Mr. Augusto Castellani. Dionysos with maenads and silens. Signed by Hermonax: Klein No. 6.

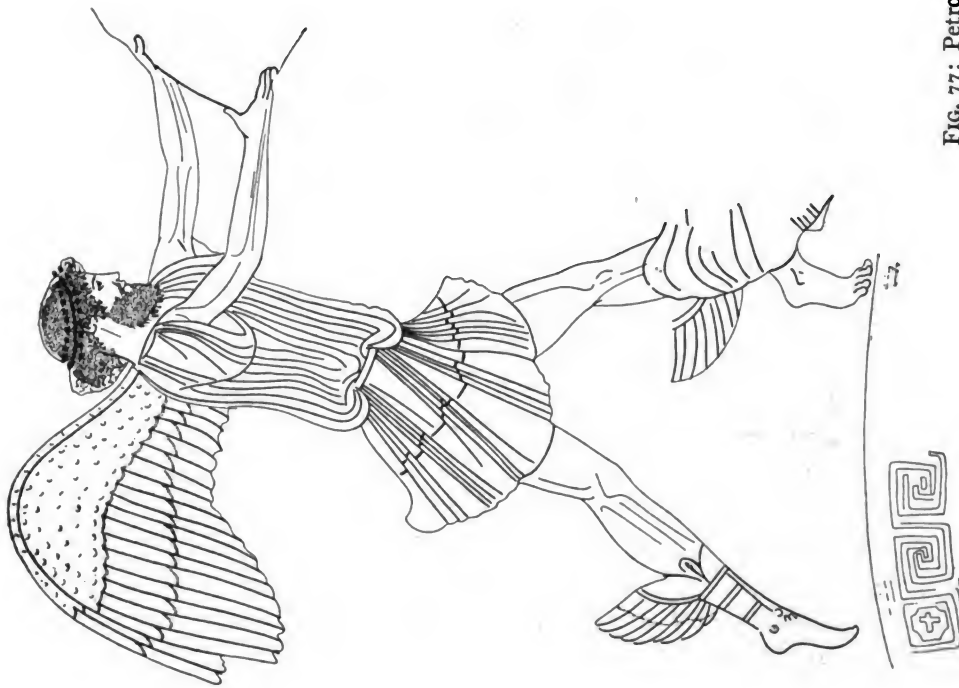
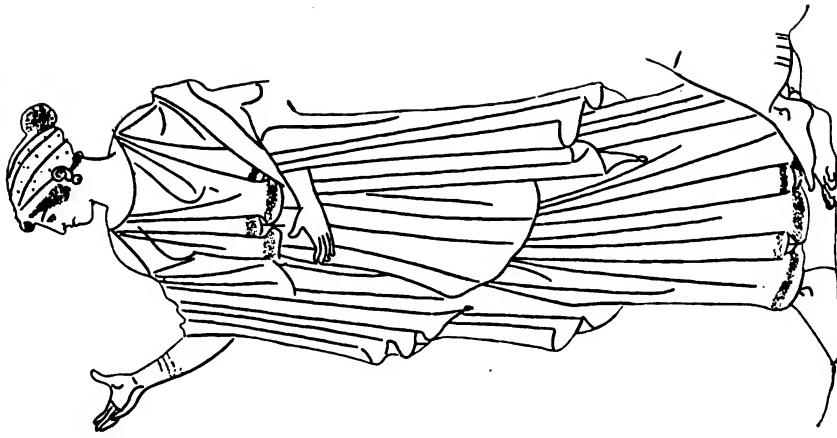


FIG. 77: Petrograd 805.



20. Louvre G 374. *Mon.* 6-7, pl. 20. The Deputation to Achilles. Much restored: the Eros does not belong to the vase.
21. Glasgow 1883.32 A. A, youth leaving home: B, woman between youth and man.
22. London, B. M. E 374. A, youth and man: B, man running.
23. Brussels A 1579. A, Nike flying with fillet: B, Nike with phialai.



FIG. 78: Petrograd 700.

24. London, B.M. E 371. A, Dionysos: B, maenad.
25. Petrograd 727 (Stephani 1455). A, youth and boy: B, maenad.
26. London, B.M. E 405. D'Hancarville 1, pl. 112 and 2, pl. 43: *El. Cér.* 1, pl. 83: F.R. 2, p. 242. A, arming: B, man at altar.

IV. Neck-amphorae.

(a) With twisted handles.

27. Petrograd 696 (Stephani 1671). A, *Compte-Rendu* 1875, p. 199; and new, Waldhauer, *K. O.*, pl. p. 88, fig. 9. A, Apollo: B, woman with oinochoe.

- (b) With triple handles.
 - 28. Würzburg 101. F.R. pl. 107.2. A, arming: B, youth and woman.
 - 29. Boulogne 125. A, soldier and man: B, woman and man.
- (c) With double handles.
- (ca) Shape the same as the Berlin painter's Harvard vase.
 - 30. Norwich. A, Poseidon and woman: B, man.
- (cb) Another type, peculiar to Hermonax.
 - 31. Naples (new number 1292). A, naked youth with spear: B, man.
 - 32. Petrograd (Stephani 1461). A, Peleus pursuing, B, Thetis.
 - 33. Altenburg 289. A, maenad: B, silen.
- (d) Nolan amphorae with triple handles.
 - 34. Petrograd 700 (Stephani 1672). B, Fig. 78. A, silen and maenad: B, maenad running.
 - 35. Petrograd 699 (Stephani 1674). A, silen slapping a mule: B, Dionysos.
 - 36. London, B. M. E 312. A, Nike flying with fillet, to B, young victor.
 - 37. Naples 3385. A, Eos pursuing, B, Kephalos.
 - 38. Louvre G 376. A, Dionysos: B, maenad.

V. Lekythoi.

- 39. Cabinet des Médailles 489. Phot. Giraudon. On the shoulder of the vase, Zeus pursuing a woman.
- 40. Syracuse, Sicily. *Mon. Linc.* 17, pl. 55.2. Woman running with armour.
- 41. Munich 2477 (Jahn 757). Woman with torches.
- 42. Palermo 275. *Bull. Sic.* 1864 fasc. 2 = Overbeck, *Kunstm.*, pl. 12.3. Poseidon pursuing woman.
- 43. Girgenti, Baron Giudice. Maenad running with thyrses and twig.
- 44. Girgenti, Baron Giudice. Maenad standing, holding a thyrses, round it a snake.
- 45. Palermo 1445. Dionysos standing, holding thyrses.



FIG. 79: Bryn Mawr.

VI. Oinochoai.

- (a) Shape 2 a.
 - 46. Louvre G 573. Artemis running.
- (b) Shape 2 (b?).
 - 47. Formerly in the Paris market (Minerva). Silen.
- (c) Shape 5 a.
 - 48. Altenburg 297. Two komasts.

VII. Cup.

- 49. Bryn Mawr, fragment. I, *AJA.* 1916, p. 340, no. 12, and our Fig. 79, [woman] running to man: ext., part of a running figure.

White Pyxis in New York

At the period we have now reached, the *white* pyxis enjoys a brief vogue. The finest white pyxis existing is the vase in New York (07.286.36) published by Miss Richter in *Bull. Metr. Mus.* 1908, p. 154, in *AJA.* 1915, pll. 29-30, and in our Fig. 80: the others are the following:

Boston 98.887. A cowherd, a woman leading an ox, and five other women.

Louvre L 83. *Mons. Grecs* 1878, pl. 2. Perseus and Medusa.

Athens 2188 (C.C. 1845). Collignon-Couve, pl. 50. Women.

Berlin 2261. *A. Z.* 1882, pl. 7.1. Women.

London, B.M. D 11. Murray, *Wh. A. V.* pl. 20. Marriage.

London, B.M. D 12. C. Smith, *B. M. Cat.* 3, pl. 22. Women with wool.

The vase which the New York pyxis most resembles is B. M. D 11. Both are akin to the work of the Sotades painter. A red-figured pyxis of the same period, with the



FIG. 80: New York 07.286.36.

same scene, the Judgment of Paris, as the New York vase, is in Berlin (4043: Furtwängler, *Coll. Sabouroff*, pl. 61.1).

It is worth while to compare the Judgment of Paris, as set forth on the New York pyxis, with Makron's earlier version of the same subject on his beautiful cup in Berlin (*W. V. A.*, pl. 5). In the New York vase, the dresses are simpler, the attitudes less ceremonious, the composition less regular; and the persons are humourously conceived; for, considering that he is a king's son, Paris looks remarkably like a chawbacon: and where are the little angels who hovered round Makron's Aphrodite like bees at a rose? Three of them have flown away, the fourth has dropped to earth and become a *boupaïs*, a great lubberly boy.

Hauser has noticed (*F.R.* 3, pp. 91-94) the spiritual kinship between the Sotades vases and the Erichthonios stamnos which we have assigned to Hermonax: what he says about the Sotades vases will also hold good of the New York Judgment of Paris. The art we have been looking at in this chapter is so honest, clear-eyed and country, that it is as different from the Pan painter's exquisiteness as a daisy from an orchid.

Cup in Bryn Mawr

A fragmentary cup in Bryn Mawr belongs to the same group of vases (I, *AJA.* 1915, pl. 27, Nike: A and B, Amazonomachy). By the same hand, the pyxis in Athens (1708: C.C. 1551) with Poseidon pursuing Amymone, published, insufficiently, by Heydemann in *G. V.*, pl. 1.2.

A white phiale signed by the maker Sotades, with a plastic grasshopper in the middle, is in the museum in Boston (98.886: Froehner, *Coll. Van Branteghem*, pl. 35. The same museum has two small saucers of the same type as the London Archemoros vase (B. M. D 7: Murray, *Wh. A. V.*, pl. 18). The older of the two (03.791), which is about contemporary with the Sotadean vases, is bright vermilion outside and inside, except for a small red-figured medallion with a rough figure of a seated woman: the other (00.357) belongs to the earlier free style: it is vermilion outside, white inside save for a small red-figured medallion with a woman standing beside a hydria. The handles of the first are of the merry-thought shape used in the Sotades vases, those of the second are modern. A parallel piece to the first, very likely by the same painter, is in Leipzig (seated woman: behind her an altar: in the field, as on the Boston vase, an alabastron); another, without figure, is in Copenhagen.

THE PENTHESILEA PAINTER

This is the place to speak of the Penthesilea painter; for his nearest kin are Hermonax, the painter of the Sotades vases, and the painters of such pieces as the New York Judgment of Paris.

When Furtwängler published the interior of the Munich cup with Achilles and Penthesilea (2688; Jahn 370: F.R. pl. 6, text 1, pp. 31-32; A, after F.R., Buschor, p. 187), he was so moved by the freedom and grandeur of the drawing, that he said it could not be the work of any ordinary vase-painter: one of the great artists of the day must have deigned for once to decorate a clay vase. Later, when he came to publish the pictures on the outside of the Penthesilea cup, Furtwängler realized that though greatly inferior to the inside picture, they were nevertheless by the same hand (F.R., pl. 56, 1-3: text, p. 282). Now there could be no question of attributing the pictures on the outside of the cup to any other than a professional vase-painter, and other cups by this vase-painter could be pointed out. Furtwängler named him the Penthesilea Master, and drew up a list of thirteen cups which he considered to be his (F.R. 1, pp. 283-285). The four white cups there mentioned, and the Louvre cup G 108 (*Mons. Grecs* 2, pll. 5-6) are not by the painter of the Penthesilea cup: Lord Aldenham's cup I have not seen: I agree with Furtwängler about the remaining eight. Later (F.R. 2, p. 88) Furtwängler attributed the magnificent Amazonomachy calyx-krater in Bologna (289: F.R., pll. 75-76) to the Penthesilea painter, but wrongly: and in his notes on the American museums, he gave four cups to the 'workshop of the Penthesilea master', one in Chicago (*Neue Denkmäler* 2, p. 247, no. 3), one in Washington (*ibid.*, p. 251, no. 5), and two in Philadelphia (*ibid.*, p. 259, no. 23). The first two I have not seen: the two Philadelphia cups were afterwards published

by Bates, and figure in the list below. Bates further assigned to our painter the New York cup 06.1021.167. Finally a cup in the Philadelphia Academy of Natural Sciences was given to the Penthesilea painter by Miss Swindler (*AJA.* 1909, pp. 142-150).

My own account of this artist was already written, when Miss Swindler's excellent 'Penthesilea Master' appeared in the *American Journal* (1915, pp. 398-417). I have let my own account stand, merely inserting references to Miss Swindler's article. It will be seen that we agree about thirteen of the seventeen vases in her list. The exceptions are her nos. 5 and 12, the cups in Bryn Mawr and Boston mentioned on p. 129, and p. 154; her no. 13, the white cup fragment in Boston (*AJA.* 1915, p. 410); and



FIG. 81: Boston 01.8031.

her no. 16, the white pyxis in New York (see p. 128), which certainly resembles the work of the Penthesilea painter, but I cannot persuade myself that it is from his hand.

The Death of Penthesilea was certainly drawn under the influence of the great painters of the period: but it bears no sign of painful imitation or unassimilating voracity. What the artist has taken from others he has felt over again and made his own. Most of his other work will be found very disappointing. Few vase-painters always painted well, but the gulf between the Penthesilea painter's best and worst is perhaps greater than in any other vase-painter, certainly greater than in his contemporary Hermonax, who has left, as we saw, a single preëminent piece.

The most interesting of the vases by this painter in America is the Boston kotyle 01.8031 (*Ann.* 1884, pl. M: A, *AJA.* 1915, pp. 413-414, Fig. 81, the Rising of Kore; B, maenad and silens: Miss Swindler's no. 15). There is a stir, a rumour in the forest, and two goat-men rush up to find out what is afoot: one starts back aghast, the other capers and bellows in uncontrollable excitement: for they see a goddess rising slowly

and awfully out of the ground. A kind of wild, woodland counterpart to that gracious sea-piece, the Birth of Aphrodite on the Ludovisi throne.

The kotyle New York 06.1079 (*AJA.* 1915, pp. 411-412: Miss Swindler's no. 14: on each side, man and youth with armour) is also by the Penthesilea painter. A third kotyle by him is in the Louvre (G 426: *Mon. Suppl.*, pl. 23.1: the Return of Hephaistos), a fourth, which resembles the Boston kotyle in the composition of its pictures, in the Cabinet des Médailles (840: Luynes, pll. 30-31: A, Iris appearing to two silens; B, two silens and a maenad). New York GR. 597, Miss Swindler's no. 7, is a kotyle of a different type, the type with low sides and offset lip shown in Furtwängler, *Cat.* pl. 6, no. 221: the subject is the amours of the Dawn-goddess, as the subject of the Brygan

kantharos in Boston was the amours of Zeus: on one side, (*AJA.* 1915, p. 405) Eos pursuing Kephalos, on the other, Eos pursuing Tithonos. Another vase of the same shape and by the same hand is in Berlin (A, Iris attacked by silens; B, Dionysos and silens). Boston 03.815 is a deep-bowled lip-cup (int., Fig. 82, woman with sceptre and oinochoe: ext., *AJA.* 1915, pll. 25-26, each side, a woman between youths: Miss Swindler's no. 3); others of this shape (Furtwängler *Cat.*, pl. 6, no. 229) and by the same painter in Berlin (2548: int., youth: ext., on each side, maenad and silen) and in the Cabinet des Médailles (820:



FIG. 82: Boston 03.815.

Luynes, pl. 27; *Mon.* 1, pl. 9, 1-2: I, maenad: A, man [Zeus?] pursuing youth; B, with a woman). For execution, the Boston lip-cup is the best vase by the Penthesilea painter in America.

The cups of this painter are so numerous that I shall content myself with mentioning those in America and adding a few items of Furtwängler's list. Many of them are not destitute of merit: even in the worst, you may sometimes find here a graceful turn of the body, there a pretty inclination of the head: but on the whole, they present a dreary spectacle of talent commercialized.

The American examples are the following: Pomfret, Dr. Hoppin (I, Silen and maenad: B, armed runner victorious: the owner's attribution); New York 06.1021.167 (Samson, *Coll. Canessa*, p. 25 and p. 24, no. 81 = *Pennsylvania Transactions* 2, pp. 150-151: I, two women: A and B, women: Bates's attribution: Miss Swindler's

no. 10); New York GR. 1047 (I, male on couch and woman: A and B, youths and women); Boston 13.84 (Robinson 397: *AJA.* 1915, p. 400 and pl. 24: Miss Swindler's no. 1: I, youth and woman: A and B, silens and maenads); Boston 80.537 (two youths); Philadelphia 2495 (*Pennsylvania Transactions* 2, p. 152 and pl. 39: I, two youths: A and B, Nikai and youths: Furtwängler's attribution: Miss Swindler's no. 9); Philadelphia 3436 (*ibid.*, pll. 37-38: I, two women: A and B, women and youths: Furtwängler's attribution: Miss Swindler's no. 8); Philadelphia, fragments formerly inserted into 3436 (I, ivy-wreath pattern: A and B, heads of youths and woman); Philadelphia (I, youth at herm: A and B, Nikai and males); Philadelphia 2496 (I, seated youth and standing youth: A and B, youths); Philadelphia, Academy of Natural Sciences (*AJA.* 1909, pp. 143-148: I, youth pursuing woman: A and B, youths and men with horses: Miss Swindler's attribution). The best of these is the cup belonging to Dr. Hoppin: for the composition of the interior design, compare the cup by the same painter in Geneva (phot. Giraudon: Eos and Tithonos).

Of vases in other museums, I will cite Louvre G 448, G 451, G 453, G 454, G 382, and G 383; London, B. M. E 72 (A, Murray, *Designs*, No. 50); Copenhagen, Thorvaldsenmuseum 114 (Gerhard, *A. V.*, pll. 297-298); and Göttingen 34 (Jacobsthal, *Göttinger Vasen*, pll. 10, fig. 36a, and 11), which has already been assigned by Jacobsthal to the workshop of our painter (*ibid.*, p. 20): of his smaller cups, the Vatican Aesop and the Fox (Helbig 571: *Mus. Greg.* 2, pl. 80.2: phot. Moscioni 8601) claims notice by reason of its subject. The cups in London and Copenhagen have already been given to the painter by Miss Swindler.

The only hydria I know by the Penthesilea painter is that in the Memorial Hall at Philadelphia (82.68: three women: Miss Swindler's no. 17), unless it be the Harrow hydria with women, published in *Bull. Nap.* 3, pl. 1, 1-2.

To complete the sketch of the artist's activity, it may be added that he painted two stamnoi, one in Göttingen (39: Jacobsthal, *Göttinger Vasen*, pl. 13, fig. 40: youth leaving home), the other in Birmingham (A, soldier leaving home, with a horse: B, youth leaving home).

THE PAINTER OF THE SYRACUSE PELIKE WITH DIONYSOS AND A SILEN

The New York amphora 06.1021.151 (A, Sambon, *Coll. Canessa*, pl. 4: A, Dionysos followed by a silen: B, Nike and Poseidon) is the latest vase of its shape in America: the amphora gets rarer and rarer as time goes on, and disappears in the third quarter of the fifth century. The New York amphora is a poor thing, but not poorer than most of the later amphorae.

A replica of the picture on the obverse of our amphora is found on a pelike by the same hand in Syracuse (A, *Mon. Linc.* 17, pl. 16: B, silen fluting to maenad). Dionysos is out for the night, and his Silen-Xanthias is carrying the needful luggage, a jug and a supply of wine. A third vase by the same painter is the neck-amphora with triple handles, Athens 1335 (C.C. 1222: A, woman and king; B, Eos and Tithonos).

THE PAINTER OF THE BRUSSELS OINOCHOAI

It is a relief to turn from such work to the strong, bold drawing of the New York fragment 07.286.80, which is the neck of a large loutrophoros (A, two soldiers: B, old man and soldier) and is by the same painter as one of the best loutrophoroi existing, the Prothesis in Athens (1170; C.C. 1167: *Mon.* 8, pl. 5.2: phot. Alinari 24489, after which (darkened) Buschor, p. 182, and (caricatured) Perrot 10, pl. 18): he also painted a series of oinochoai, all of the rare shape 7: Louvre G 243 (Perrot 9, pl. 16, giving the shape: athlete and flute-player), Louvre G 439 (man with sword and spears, and woman with kotyle and flute), London, B. M. 1912.7-9.1 (two Scythians, one riding a mule), Brussels A 719 (two komasts), Brussels A 720 (Nike and man), and Rome, Antiquarium, a fragment with the head of a maenad.

THE PAINTER OF THE BOLOGNA BOREAS

The large column-krater in New York (GR. 1244) with Zeus pursuing a woman, mentioned by Furtwängler in *N. D.* 2, p. 276, no. 18, is clearly by the same hand as another pursuit vase, the volute-krater with Boreas and Oreithyia in Bologna (273: Pellegrini, p. 116). The style is large, simple, and rather uninteresting.

VASES BY THE PAINTER OF THE BOLOGNA BOREAS

- I. Volute-kraters.
 1. Bologna 273. Pellegrini, *V. F.* p. 116. Boreas and Oreithyia.
 2. Bologna 274. Pellegrini, *V. F.* p. 117. Arming.
- II. Column-kraters.
 3. New York. A, Zeus pursuing woman: B, women and man.
 4. London, B. M. E 475. A, komos: B, youths.
 5. Lecce 4. A, Nike, man, and youths: B, youths.
 6. Syracuse, Sicily. A, Franz Müller, *Die antiken Odyssee-Illustrationen*, p. 93. A, Penelope and her suitors: B, two youths and a man.
 7. Richmond, Sir Frederick Cook. A, two young riders: B, three youths.
 8. Girgenti, Baron Giudice. A, two young riders: B, youths.
 9. Bologna 204. A, Pellegrini, *V. F.* p. 79. A, Eos and Kephalos: B, youths and woman.
 10. Rome, Villa Giulia 3574. A, silen and standing maenad: B, silen with wine-skin on shoulder.
 11. Bologna 206. A, *Mus. Ital.* 2, pl. 1.2: A, woman and old man at herms: B, woman and youths.
- III. Amphora of Panathenaic shape, but with triple handles.
 12. London, B. M. E 282. *JHS.* 9, pl. 3 and p. 11. A, soldier [Amphiaraos?]: B, woman with baby [Eriphyle?].

THE PAINTER OF THE ORCHARD VASE

A painter contemporary with and closely akin to the last decorated the pretty column-krater with 'Women in an Orchard', New York 07.286.74: inferior works of

his are the column-kraters in New York (06.1021.149; Sambon, *Coll. Canessa*, pl. 8, no. 90: Hermes and Poseidon pursuing women) and Boston (89.274; A, woman with torch, and man: B, woman and youth), the small fragment of a column-krater Boston (N 218, head of woman) and the kotyle Yale 158, youths.

VASES BY THE ORCHARD PAINTER

I. Column-kraters.

1. New York 07.286.74. A, women in an orchard: B, two women and two youths.
2. London, B. M. E 479. A, Dionysos with maenads and silen: B, woman between youths.
3. London, B. M. 1914.5.20. A, two women, a youth, and a man: B, maenad between male and youth.
4. New York 06.1021.149. Sambon, *Coll. Canessa*, pl. 8, no. 90. A, Hermes and Poseidon pursuing women: B, youth between women.
5. Boston N 218, fragment. Head of woman.
6. Boston 89.274. A, woman with torch, and man: B, woman and youth.

II. Pelikai.

7. London, B. M. E 358. A, woman and man: B, man and youth.
8. Petrograd. A, woman with flute-case and man with stick: B, woman and man.
9. (Lost). A, youth with sword attacking Pan: B, woman and youth. Warren showed me a photograph of this peculiar vase: I do not know where the vase is.

III. Neck-amphora with convex handles.

10. Vatican. *Mus. Greg.* 2, pl. 55.2. A, woman with shield between men: B, woman with torches between man and youth.

IV. Kotyle.

11. Yale 158. A, two youths: B, two youths.

THE ALKIMACHOS PAINTER

The Nolan amphora with Theseus and Sinis in Harvard (1641.95: lent by Mr. E. P. Warren) is by the painter who wrote the love-name Alkimachos on two small neck-amphorae with ridged handles in London (B. M. E 318: *Mon.* 1, pl. 9.3: the struggle for the tripod) and in Munich (2325; Jahn 227: Millingen, *PVG.* pl. 9; A, *Jahrbuch* 29, p. 130). Marshall had already noticed that the Harvard vase and the Munich vase were by the same artist. A Nolan amphora by him in London (B. M. E 306: A, soldier: B, youth) has the same inscription as the Harvard vase, although the letters are unmeaning: and the running youths on the reverses are almost identical.

The museum in Boston has a more important piece by the Alkimachos painter. Fig. 83, the Birth of Dionysos, is the picture on the large lekythos 95.39. It reminds one of Lucian's amusing dialogue, and yet it has a queer touch of solemnity. Zeus, naked, very tall, his long hair and beard curiously neat, is sitting out of doors on a stone, which is covered by his clothes, and carefully easing the small god out of his thigh: his trusted Hermes stands beside him, watching, and holding his master's sceptre. The treatment of the theme is unique. Heydemann has discussed the ancient repre-

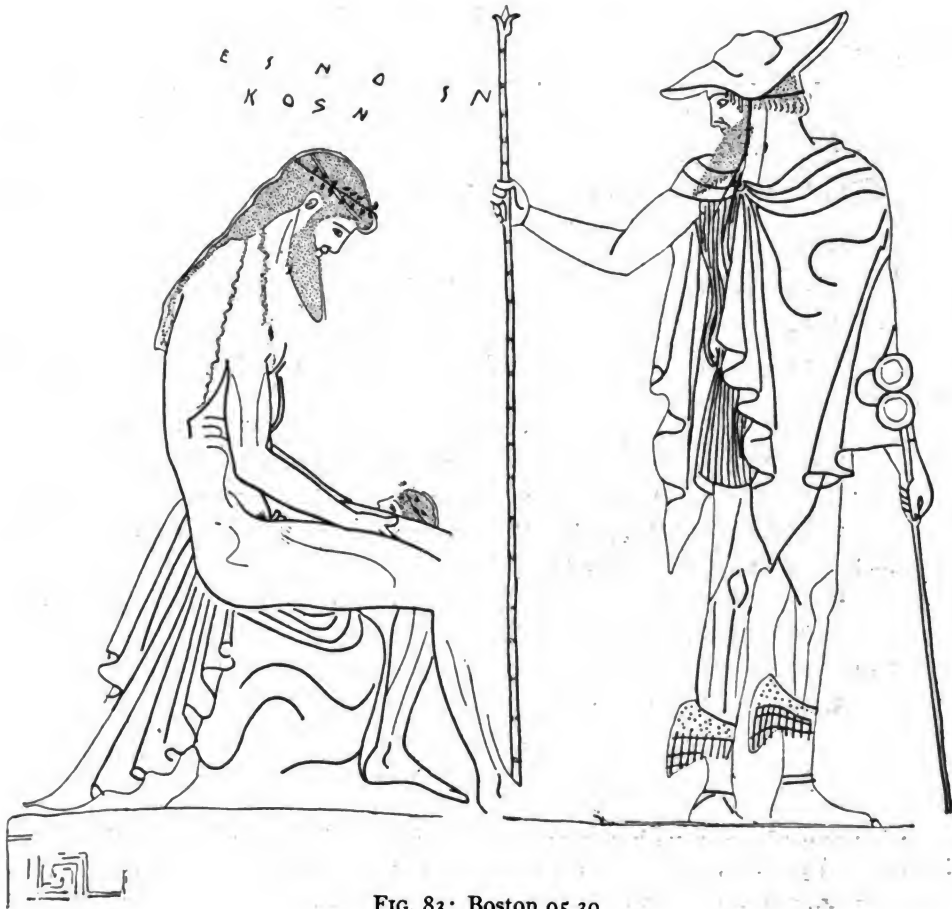


FIG. 83: Boston 95.39.

sentations of the Birth of Dionysos (*Dionysos' Geburt*, 10th *Hallisches Winckelmannsprogramm*, pp. 12-17): the nearest approach to the Boston Birth is on a small late black-figure amphora with double handles in the Cabinet des Médailles (219: Minervini, *Mon. Barone*, pl. 1), but even that is quite remote. The peculiar tone of the Boston picture may be felt by comparing it with a sixth-century representation of a similar subject, the Birth of Athena. Fig. 84 is from a new photograph of the exquisite cup signed by the maker Phrynos, London, B. M. B 424 (*El. Cér.* 1, pl. 56).

Another large lekythos, by the same painter as the Boston Birth, has lately been added to the Berlin collection and published by Köster in *Ber. Kunsts.* 33 (1912) pp. 219-222: my pictures (Fig. 85) are from photographs given me by Marshall some years ago. The scene, like that on the Boston lekythos, has not its fellow in vase-painting. The story of Theseus' visit to Hell is treated on a free-style calyx-krater in New York (08.258.21: see p. 175), with Theseus and Peirithoos seated on stones, and Herakles coming towards them; on the Boston Xenotimos cup (p. 180), where Peirithoos is alone, and several times on South Italian Nekyia vases; but never in the same form as on the Berlin lekythos. Theseus has been sitting for many days, heavy, and hopeless, and unshaven, on the Laughterless Stone: now Herakles is freeing him, and he can hardly realize it. The two men's eyes meet, and Theseus' eyes have the look of a dumb beast's. If we view the picture as a representation merely, we notice that the meeting of the eyes assists greatly in giving unity to the group. The same device is used on a few other vase-paintings, conspicuously on the Penthesilea cup (F.R. pl. 6) and on the Berlin Orpheus vase (see Furtwängler, 50th *Berliner Winckelmannsprogramm*, and Hauser in F.R. 3, pp. 108-109).



FIG. 84: London B.M. B 424.

The many expressive groups in archaic art owe their expressiveness almost entirely to attitude and gesture; but the painters of Polygnotos' time, with their easier mastery of bodily forms, are able 'to vary the countenance from its ancient rigour', to use the face and the eyes to deepen the pathos of their pictures, to make such 'Draughts of Passionate Looks' as Sir Thomas Browne would have admitted to his *Musaeum Clausum*.

At times our artist gets very close to the Pan painter, closest of all in the Petrograd Ganymede vase, no. 8 in the following list. But he is not by nature a stylist: the smart fashions sit quaintly on his stockish frame. The Berlin lekythos, and the Boston lekythos, too, do not recall the Pan painter so much as the Telephos painter, and particularly the interior of the Boston Telephos cup (98.931: Pollak, *Zwei Vasen*, pl. 1: see our p. 107): but even in the Telephos cup, the drawing is more resolutely stylized, the forms more essential. In each work of the Alkimachos painter, you can observe the hesitation of a literal, yet susceptible mind.

VASES BY THE ALKIMACHOS PAINTER

I. Nolan amphorae.

1. London, Mrs. Hall. A, *Burlington Cat.* 1904, pl. 89, no. G 10. A, Hermes and Athena: B, youth.
2. Harvard 1641.95. A, Theseus and Sinis: B, youth.
3. London, B. M. E 306. A, young soldier: B, youth.



FIG. 85: Berlin.

II. Small neck-amphorae with ridged handles.

4. Munich 2325 (Jahn 227). Millingen, *PVG.* pl. 9: A, *Jahrbuch* 29, p. 130. A, Theseus and Prokroustes: B, woman. Love-name Alkimachos.
5. London, B.M. E 318. A, *Mon.* 1, pl. 9.3, and phot. Mansell 3158, middle. A, Apollo and Herakles: the struggle for the tripod: B, old man. Love-name Alkimachos son of Epichares.
6. Naples. A, Boreas and Oreithyia: B, woman running. Identical with the Kleinias vase Heydemann 3125 (Angelini, *Vasi Vivenzio*, pl. 9) ?

III. Neck-amphora with triple handles.

7. Munich 2343 (Jahn 1181). A, Dionysos and maenad: B, Dionysos and silen.

IV. Neck-amphora with twisted handles.

8. Petrograd 611. A, Waldhauer, *Ant. Rasp. Vasi*, fig. 14: B, Waldhauer, *Kr. Op.*, pl. p. 88, fig. 8. A, Hermes pursuing Ganymede: B, Hermes and Ganymede.

V. Pelike.

9. London, B.M. E 404. A, woman with stove, and old man: B, two women.

VI. Lekythoi.

10. Boston 95.39. Fig. 83. The Birth of Dionysos.
11. Berlin. Fig. 85. Theseus and Herakles in Hades.

VII. Oinochoe.

12. Schwerin 1308. Apollo and Artemis.

A Nolan Amphora

The Nolan amphora in Boston with the love-name Nikon (95.20: No. 4 in Klein's list of Nikon vases, *Liebl.* p. 138: A, Nike: B, woman) is by the same painter as the small neck-amphora with ridged handles, Louvre G 206 (*Ann.* 1878, pl. I: A, silen attacking a sleeping maenad; B, woman). Louvre G 206 is the only other vase of exactly the same shape as the three vases by the Alkimachos painter, nos. 4, 5, and 6, in the preceding list.¹

THE PAINTER OF THE ETHIOP PELIKE

The insignificant Nolan amphora, Boston 01.18 (A, woman pouring wine for a young soldier: B, youth) is by the same hand as a series of small pelikai, none of them significant, the first the best.

1. Cabinet des Médailles 393. *A. Z.* 1865, pl. 201,3-4. A, Herakles led prisoner by one of Busiris' men: B, youth.
2. Deepdene. Tischbein 2, pl. 21. A, Herakles and woman: B, youth.

¹ The love-name Nikon is used by several different painters. I should keep the name 'Nikon painter' for the artist of Klein's nos. 3 and 7. His works are the following:

I. Nolan amphorae.

1. Cabinet des Médailles 361. Luynes, pl. 37. A, Nike and youth: B, youth with cage. Love-name Nikon.
2. London, B. M. E 299. *El. Cér.* 1, pl. 75. A, Athena with figure-head: B, woman running. Love-name Heras.
3. South Kensington. Klein, *Liebl.*, p. 155. A, Athena: B, woman with oinochoe and phiale. Love-name Glaukon.
4. Altenburg 274. *Ann.* 1878, pl. K. A, Nike running with torches: B, woman with torch.
5. Louvre G 217. A, woman running to young soldier: B, youth.
6. Berlin 2329. A, woman with armour, and youth: B, youth. Love-names Kallias and Charmides.

II. Lekythoi.

7. Athens 12779 (N. 1024). Athena running. Love-name Nikon. Not in Klein.
8. Oxford 316. Eos.
9. Louvre G 335. Woman and youth.
10. Palermo. Young soldier: on the ground, a shield with a helmet on it.
11. Syracuse, Sicily. Hunter and captive silen.

III. Oinochoe, shape 2a.

12. London, B. M. E 538. Nike pursuing a bird. Love-name Nikon.

3. Louvre G 434. Millingen, *A. U. M.* pl. 25. A, Dionysos and a giant: B, youth.
4. Dresden 323. *A. Z.* pl. 194. A, Circe and one of Odysseus' men: B, woman muffled.
5. London, B. M. E 413. A, young soldier and old man: B, youth.
6. London, B. M. E 411. A, woman with oinochoe and youth with spear: B, youth.
7. Formerly in the Blacas collection. De Rossi, *Vasi di Blacas*, vol. 2 (unpublished: plates in the British Museum). A, Hermes and youth: B, youth.

It was another minor painter — at any rate I have not found any important vase from his hand — who decorated the neck of the plastic vase Boston 03.799, which represents a pygmy carrying a dead crane (Jahn, *Arch. Beiträge*, pl. 2.1).

VASES BY THE PAINTER OF THE CARLSRUHE PELIKE 206

I. Small pelikai.

1. Karlsruhe 206. A, woman with flower and mirror and girl with stove: B, woman.
2. London, B. M. E 403. A, woman with flower and distaff, and girl with smegmatotheke and fillet: B, woman.
3. London, B. M. E 356. A, woman with lekythos and smegmatotheke, and seated woman with wreath: B, youth.
4. Formerly in the Pourtalès collection. Panofka, *Cab. Pourtalès* pl. 6.2 = *El. Cér.* 1, pl. 68. A, Nike and Athena: B, woman.

II. Lekythoi.

5. Oxford 1916.15. Youth in chlamys running with sword.
6. Oxford 1916.5. Woman at altar.
7. Athens 1503 (C.C. 1465). *Eph. Arch.* 1907, p. 227, no. 1. Woman with distaff.
8. Athens 1751 (C.C. 1442). *Eph. Arch.* 1907, p. 227, no. 2. Woman running with fillet.
9. Oxford 1914.9. Woman at wool-basket.

III. Plastic vases.

10. Boston 03.799. Pygmy with dead crane. Jahn, *Arch. Beiträge*, pl. 2.1 = Roscher, *Lexikon*, s. v. Pygmaien, p. 3296, no. 10. Women running to kings.
11. Naples 2951. Silen's head. *Mus. Borb.* 4, pl. 35.2. Phot. Sommer 11079. Woman and king.

CHAPTER XIII

THE EARLY FREE STYLE: (1) THE GROUP OF THE NIOBID PAINTER

At the beginning of the fourth chapter we spoke of the change which takes place in Greek art towards the end of the sixth century, when through study of the third dimension and closer investigation of the structure of the body, the artist extends



FIG. 86: London B.M. E 177.

his field, and begins to range over a fresh world of forms. At first he finds it hard to assimilate his new knowledge, — witness the awkward figure-drawing in the amphora by Phintias in the Louvre, witness the faulty composition of Euphronios' Herakles and Antaios. But the assimilation is soon completed: for in Euthymides' picture of Hektor and his parents, in the work of the Berlin painter or the Panaitios painter, the facts known to the artist are subordinate to and disciplined by his sense of design.

As he gets to know more about the human frame, new problems begin to attract the Greek artist. The archaic figures, with their spruce line-patterns and simple,

clear, geometrical structure, no longer satisfy him: he is anxious to render the gradual transition from member to member and from plane to plane, the soft covering which half hides the machinery of the body, the contrasts of tension and slackness within one figure, the ripple of hair, the waywardness of drapery: to include in his art more of nature's manifold phenomena than before. That is one aim.

At the same time he cannot but make his persons conform to the new ethical and social standard of his age: they must be dignified, effortless in their movements, reserved in their gestures, free from overmastering strain, rational as well as active: they must seem to be thinking beings, not mere creatures of instinct and impulse. This desire modifies and is modified by the first: art is to represent a humane, easy dignity of body and mind.

There is a happy period in the journey of Greek art towards realism tempered by dignity, when although the forms are treated with a new breadth, yet the structure is still simple and clear: the period marked in sculpture by such statues as the original of the Hestia Giustiniani, and the decoration of the temple at Olympia. The vases cited in this and the succeeding chapter correspond to these statues in their conception of form, although in quality vase is far more remote from statue than archaic pottery from the sculpture of its time. Indeed, from this period onwards, the vase degenerates, both absolutely and relatively to other works of art: beauty we shall find, but not so often or so pure as before. Relatively; for in the archaic time, the vase-painter often does work which will stand comparison with the best done by workers in other mediums, and which cannot have come short of contemporary painting on wall, or wood, or marble; but in the age of Polygnotos, the *artist* begins to disengage himself from his fellow *craftsmen*; until now, the team ran abreast, but now the first string forges ahead and distances the pace-makers. As long as painting meant line-drawing coloured in, so long the vase-painter felt himself the painter's brother: when painting ceased to be that, the man who draws outlines on pots becomes a humbler, more mechanical person. And absolutely; for something irreplaceable is perishing out of Greek art: the fire and freshness of youth.

The vases of the early free style will be handled under three heads, for they group themselves round three important painters, the Niobid painter, the Villa Giulia painter, and the Achilles painter: that is to say, the painter of the Louvre calyx-krater with Niobids (G 341: *Mon.* 11, pll. 38-40: F.R. pl. 108, and 2, p. 251) and the Amazon volute-krater in Naples (Heyd. 2421: F.R. pll. 26-28, and 1, pp. 126 and 137); the painter of the calyx-krater with dancing women in the Villa Giulia (F.R. pll. 17-18), and the painter of the Achilles amphora in the Vatican (Gerhard, *A. V.* pl. 184; *JHS.* 34, p. 180; detail, our Fig. 99).

The reader will ask why I speak as if the new style began with these artists, and not with some of those described in the last chapter, especially as the Munich Erichthonios stamnos, the Penthesilea cup, and the Bologna Amazonomachy are contemporary with the work of the Niobid painter and no less novel (see p. 124). For this reason, that what is finest in the artistic ideal of the Erichthonios stamnos and the Sotades vases, their plain country honesty, finds no more following in vase-painting than the exquisiteness of the Pan painter and his satellites: the public, or the artists,

wanted something more ceremonious. Nor is there anything that continues the broad, dashing drawing of the Penthesilea cup or the Bologna Amazonomachy: it was felt not to be neat enough, it seemed unfinished. So instead of more *Pastorellas* like the Athena of Hermonax, we are given the ladies of the Villa Giulia painter, who are so perfectly aristocratic that modern costumers copy them for mannikins, and instead of Bologna battles, such *tableaux vivants* as the Naples Amazonomachy.



FIG. 87: Boston 00.342.

THE ALTAMURA PAINTER

The present chapter will be devoted to the Niobid painter, his older, and his younger colleague. His older colleague may be called the Altamura painter after the London volute-krater from Altamura in Apulia (B. M. E 469), published by Heydemann in his *Gigantomachie*, a large, smooth, careful, academic piece. He might almost be called the painter of the gigantomachies, for he handled that subject no fewer than seven times. Fig. 87 gives the less uninteresting side of the gigantomachy stamnos, Boston 00.342: on the front, Dionysos with the help of two maenads, is overthrowing

a giant. On the back a silen is driving to the fight in a chariot drawn by two other silens: the same subject is treated on a black-figured neck-amphora in Munich (1389, Jahn 1119), on a black-figured fragment in the Acropolis collection at Athens, on a red-figured stamnos in the Museo Civico at Orvieto (1044) and on a red-figured kotyle in the Brussels Bibliothèque Royale (Froehner, *Musées de France*, pl. 6). Maenads, not silens, are playing at horses on a red-figured cup in the collection of Mr. Ricketts and Mr. Shannon (Cecil Smith, *Forman Cat.*, no. 331, plate).

Another vase by the Altamura painter is the oinochoe with Apollo and Artemis, Boston 97.370, which to our surprise has a faint charm, the last quality one expects to find in this serious person.

VASES BY THE ALTAMURA PAINTER

I. Volute-kraters.

1. London, B. M. E 469. Heydemann, *Gigantomachie*, plate: phot. Mansell 3142. Gigantomachy, on the neck; A, Triptolemos: B, citharode.
2. Deepdene. A, Dionysos and maenads: B, silen and maenads.

II. Calyx-kraters.

3. Louvre G 342. Millingen, *PVG.* pll. 49-50: A, phot. Giraudon. A, Achilles and Memnon: B (mostly modern) Philoktetes.
4. Petrograd 639 (Stephani 1207). *Compte-Rendu* 1862, pl. 2. A, Triptolemos: B, men and women.
5. Petrograd 638 (Stephani 1600). *Compte-Rendu* 1867, pll. 4-5, armed Dionysos attended.
6. Petrograd 765 (Stephani 1274). *Compte-Rendu* 1867, pl. 6. A, Dionysos and giant: B, silen with corslet and woman with phiale.
7. Vienna 415. Laborde 1, pll. 49-50. A, the return of Hephaistos: B, silen and maenad.
8. Naples, Santangelo 701. B, phot. Sommer 11091. A, the return of Hephaistos: B, silen and two maenads.
9. Munich 2383 (Jahn 299). Lau, pl. 31.1. A, Triptolemos and Demeter: B, woman and man.

III. Bell-kraters.

(a) With lugs.

10. Palermo. *A. Z.* 1870, pl. 33. A, Herakles in Olympos: B, Zeus pursuing woman.
11. Paris, Petit Palais. A, *Cat. Coll. Lambros-Dattari*, pl. 11. A, Zeus and the giant Porphyryon: B, Poseidon and a giant.
12. Vienna 535. Millingen, *PVG.* pl. 10. A, Theseus and Prokroustes: B, two men.
13. Bologna 312. A, Pellegrini, p. 155. A, Dionysos and maenad: B, Dionysos and maenad.

(b) Fragments, the lugs or handles missing.

14. Copenhagen, Thorvaldsenmuseum. Tischbein 5, pl. 111, nos. 1 and 2. Head of Poseidon and head of goddess.

15. The Hague, Mr. C. W. Lunsingh Scheurleer. Lunsingh Scheurleer, *Catalogus eener Verzameling Oudheden*, pl. 40.2. Dionysos with half a kid.

IV. Stamnoi.

16. Orvieto, Conte Faina, 67. A, Athena and giant: B, soldier leaving home.
 17. Petrograd 807. A, Herakles and the Amazons: B, Amazons.
 18. Boston 00.342. B, Fig. 87. A, Dionysos and a giant: B, silen driving a pair of silens.

V. Amphora, type B.

19. London, B. M. E 263. A, Gerhard, A. V. pl. 169,3-4: phot. Mansell 3121. A, Menelaos pursuing Helen: B, three maenads.

VI. Neck-amphorae with twisted handles.

20. Formerly in the Paris market (Canessa). *Le Musée* 3, p. 432 and pl. 63.1. A, Artemis and Apollo: B, maenad and Dionysos.
 21. Naples, Santangelo 28. Panofka, *Vasi di Premio*, pl. 5: *El. Cér.* 2, pl. 32. A, Apollo and Artemis: B, woman and man.

VII. Hydriai.

22. London, B. M. E 177. Fig. 86. Artemis, Apollo, and Leto.
 23. Naples, Santangelo 197. Youth in biga, Apollo, and woman.

VIII. Oinochoai, shape 1.

24. Boston 97.370. Apollo and Artemis.
 25. Louvre L 53. Apollo and woman.
 26. Bologna 338. Pellegrini, p. 171. Dionysos arming.
 27. Florence 4016. Phot. Alinari 17071, lower right. Dionysos and two maenads.

IX. Lekanis.

28. Naples 2638. *Mon.* 1, pl. 37. Peleus and Thetis. E. M. W. Tillyard pointed out to me that this vase was by the Altamura painter.

THE NIOBID PAINTER

The large hydria with the Death of Orpheus, Boston 90.156 (Robinson *Cat. frontispiece* = *Jahrbuch* 29, p. 27) is by the same hand as the well-known volute-kraters in Bologna (268: *Mon.* 11, pll. 14-15: Iliupersis) and Palermo (F.R. 1, pp. 125-132: Amazonomachy). Furtwängler pointed out that these volute-kraters bore a very close resemblance to the volute-kraters in Naples (F.R. pll. 26-28 and 1, p. 137) and Bologna (269: *Mon.* 10, pll. 54-54 A: Menelaos and Helen), and to the Niobid calyx-krater in the Louvre (G 341: *Mon.* 11, pll. 38-40; F.R. pl. 108, and 2, p. 251). The differences which Furtwängler noticed between these two groups are due, I think, to time merely: the Boston Orpheus hydria, the Palermo volute-krater and the Iliupersis vase in Bologna I take to be earlier works of the same artist who painted the Niobid vase and its fellows. Another vase by the same hand is the Amazonomachy volute-krater in Naples (F.R. pll. 26-28). In F.R. 1, pp. 132-135, Furtwängler put together a number of vases and associated them with the Naples Amazonomachy,

among them the Niobid vase. I should cut out of his list the calyx-krater in the Cabinet des Médailles (421: Luynes, pl. 43) which belongs to a later period. Of the rest, the London Gigantomachy (B. M. E 469) and the Louvre Achilles and Memnon (G 342) are by the Altamura painter (see pp. 143-145), the Petrograd calyx-krater (766; Stephani 1271) is by the painter of the Berlin Nike hydria (see p. 151), and the London Cassandra (B. M. E 470: A. Z. 1848, pl. 14) can be only loosely connected with the group: the rest are by the Niobid painter.

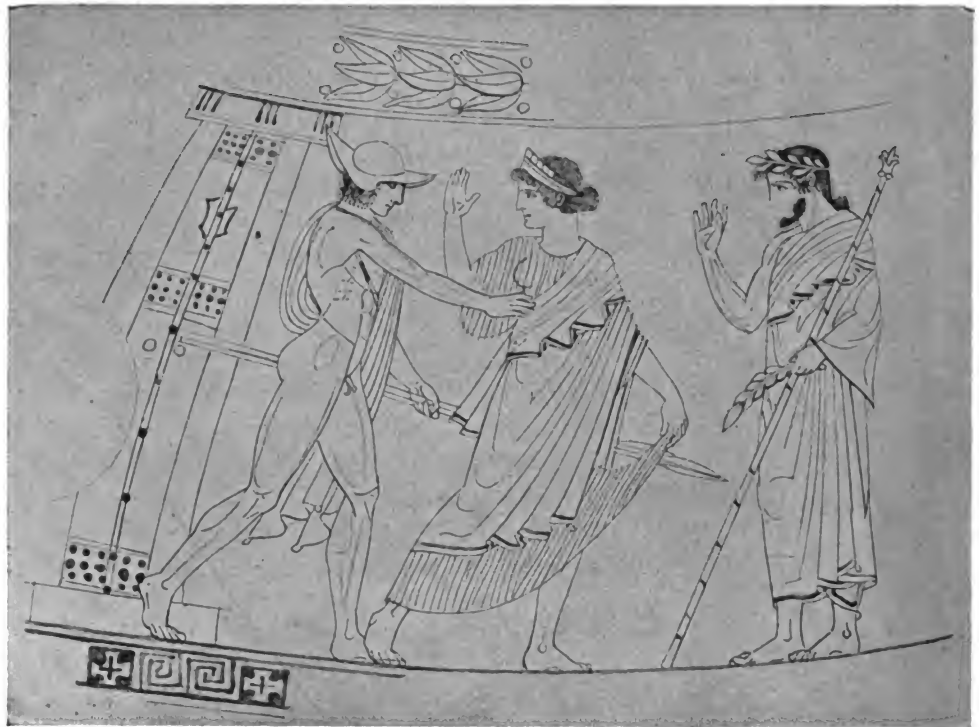


FIG. 88: London B.M. E 198.

Furtwängler noticed (F.R. 2, pp. 88-89) how immeasurably inferior was the Naples Amazonomachy to the contemporary Amazonomachy, by a different painter, in Bologna (F.R. pll. 75-76): and the artist's masterpiece, the Louvre krater with Niobids, for all its carefulness, is coldly grandiose, no more: the fact is, that although the Niobid painter has given us many big, handsome vases, although he throws more light, perhaps, than any of his fellow-workers on those great names, Mikon, Polygnotos, which dominate the written record of the painter's art in his time, he nevertheless lacks that fine quality of eye and hand which would make his works not only historical documents but beautiful things.

Neither the Niobid painter nor any other vase artist devoted his whole time to painting large elaborate pieces. One of his many workaday products is the repainted neck-amphora with ridged handles, New York GR. 579 (A, Dionysos between women: B, god between women).

It is possible that the vases in the following list are not all by one hand, that the painter of the Palermo Amazonomachy is after all distinct from the painter of the Louvre Niobids: but after repeated tests I have come to the conclusion that the differences between one vase and another can best be explained by supposing the two separated by a number of years.

VASES BY THE NIOBID PAINTER

I. Volute-kraters.

1. Bologna 268. *Mon.* 11, pll. 14-15. Iliupersis (A, the death of Priam: B, Aithra with her sons, and Ajax and Cassandra). On the neck, A, centauiromachy; B, Herakles and Pholos.
2. Palermo. F.R. 1, pp. 125-132. Amazonomachy. On the neck, A, centauiromachy: B, Herakles and Pholos.
3. Bologna 269. *Mon.* 10, pll. 54-54 A. A, Iliupersis (Menelaos and Helen, and Aithra with her sons): B, soldier driving to battle. On the neck, A, youth with sword pursuing woman: B, sacrifice.
4. Naples 2421. Schulz, *Die Amazonenvase von Ruvo*, pll. 1-3: F.R. pll. 26-28, and 1, pp. 126 and 137. Amazonomachy. On the neck, A, Peleus and Thetis: B, youth with spears pursuing woman [Peleus and Thetis?].
5. Berlin 2403, fragment. *A. Z.* 1883, pl. 17, 1-2 = F.R. 2, p. 247. Centauiromachy.
6. Halle, fragments. *Jahrbuch*, 1, pl. 10.2: Robert, *Marathonschlacht*, p. 56. Rape of Leukippids.
7. Louvre G 343. Millingen, *A. U. M.* pll. 20-24. A, soldier leaving home: B, fight. On the neck, A, Triptolemos: B, deer hunt.

II. Calyx-kraters.

8. Louvre G 341. *Mon.* 11, pll. 38-39: *Mons. Grecs.* 1895, pp. 19-23: F.R. pl. 108, and 2, p. 251: after F.R., Buschor, p. 189: A, the morning of Marathon? (see Hauser, F.R. 2, pp. 248-249): B, the slaughter of the Niobids.
9. Louvre G 165. A, Athena mounting her chariot: B, youth leaving home.
10. London, B. M. E 467. *JHS.* 11, pll. 11-12: phot. Mansell 3140. Two rows of figures. Above, A, Pandora: B, women dancing. Below, A, Pans: B, silens and maenads.
11. London, B. M. E 461. Gerhard, *A. V.* pl. 304: A, phot. Mansell 3139. A, three women: B, two women [Muses?].

III. Bell-kraters.

12. Bologna 313. Zannoni, pl. 39. A, Zeus pursuing a woman: B, two women running to a king.
13. Cabinet des Médailles 425. Dubois-Maisonneuve pl. 12, 1-2: *El. Cér.* 3, pl. 70: A, De Ridder, pl. 17. A, youth leaving home: B, women.

IV. Amphora, type B.

14. London, B. M. E 257. Gerhard, *A. V.* pl. 176.1. A, the Judgment of Paris: B, Dionysos and women.

V. Amphorae of Panathenaic shape.

15. Petrograd. From South Russia. A, Athena and young soldier: B, man with twig, and youth with oinochoe and kantharos.
16. Formerly in the Laborde collection. *El. Cér.* 2, pll. 90-91. A, Artemis pursuing Leto: B, youth and seated woman.

VI. Neck-amphorae.

(a) With twisted handles.

17. Munich 2324 (Jahn 326). Sketch, *Mon.* 1, pl. 26.13. A, soldier and women: B, women and man.
18. Corneto. A, maenad and Dionysos: B, two maenads.
19. Oxford 280. Millingen, *PVG.* pll. 55-56: P. Gardner, pl. 12 and p. 25, fig. 59. A, soldier leaving home: B, woman and two youths.
20. London, B. M. E 274. Part of A, Fig. 89. A, Apollo and Artemis: B, Triptolemos and Demeter.

(b) With triple handles.

21. Vatican. *Mus. Greg.* 2, pl. 55.1. A, soldier leaving home: B, youth leaving home.
22. Leyden 23.37. Roulez, *Vases de Leyde*, pl. 4. A, Triptolemos and Demeter: B, Nike flying to a king.

(c) With ridged handles.

23. New York GR. 579. A, Dionysos between women: B, god between women.

(d) With concave handles.

24. Leyden 23.38. Roulez, *Vases de Leyde*, pl. 6. A, Eos and Kephalos: B, youths running to man.

VII. Pelikai.

25. Würzburg 307. A, Boreas and Oreithyia: B, women running to man.
26. Karlsruhe 205. A, Apollo with Leto and Artemis: B, three women.
27. Louvre G 431. A, soldier leaving home: B, Poseidon between two women.
28. Rome, Mr. Augusto Castellani. A, soldier leaving home: B, boy between two youths.
29. London, B. M. E 381. D'Hancarville 1, pl. 122, and 4, pl. 61: *El. Cér.* 1, pl. 21. A, man and woman at altar: B, Eos and Tithonos.
30. Copenhagen. A, [Muses?] woman seated with lyre, and woman standing with flutes: B, king and woman at altar.

VIII. Hydriai.

31. Petrograd 755 (Stephani 1650). *Mon.* 3, pl. 54. Amphiaraios leaving home.
32. Boston 90.156. Robinson, *Cat.*, frontispiece = *Jahrbuch* 29, p. 27. The death of Orpheus. Hauser (*Jahrbuch* 29, p. 27), noticed the



FIG. 89: London B.M. E 274.

resemblance between this vase and some of the vases he had given to his 'Frau Meisterin' (see F.R. 2, pp. 306-309).

33. Naples, Santangelo 199. Dionysos at altar, with two maenads.
34. London, B. M. E 198. Fig. 88. Youth pursuing woman.
35. Athens 1486 (C.C. 1253). Eos and Kephalos.
36. Cabinet des Médailles 443. Gerhard, A. V. pl. 29. Apollo with Artemis, Leto and Hermes.
37. Found at Capua. *Mon.* 9, pl. 17.1. Apollo with Artemis, Leto and Hermes.
38. Found at Capua. *Mon.* 9, pl. 17.2. Boreas and Oreithyia.
39. Athens 1261 (C.C. 1244). Youth leaving home, with Nike.
40. Vatican. *Mus. Greg.* 2, pl. 19.2. Two rows of figures; above, youth leaving home: below, Hermes pursuing a woman.

IX. Oinochoai.

(a) Shape 1.

41. Athens (new acquisition in 1913). Young soldier with phiale and spears at an altar, between Nike with an oinochoe and a woman.

(b) Shape 3.

42. Louvre L 62. Herakles and Athena.
43. Cabinet des Médailles 460. Luynes, pl. 29. Dionysos pursuing Ariadne.
44. Munich 2454 (Jahn 282). Young soldier ready to set out.
45. Petrograd, from South Russia. Cutler and customer.

X. Fragment.

46. From South Russia. *Bull. Com. Imp. Arch.* 40 (1911), p. 50, figs. 5-7. Man — woman.



FIG. 90: Boston oo.347.

THE PAINTER OF THE BERLIN NIKE HYDRIA 2381

The volute-krater Boston oo.347 (A, Apollo and two women: B, women at an altar) is by a pupil of the Niobid painter whose style is very like his master's, but softer and more elegant. Fig. 90 shows the Apollo, Fig. 89 another Apollo from a vase by the

Niobid painter in the British Museum (E 274). The solemn Nike in Fig. 91 is to be compared with the Nike on the Berlin hydria 2381 (*Jahrbuch* 26, p. 160), after which the painter may be called.

VASES BY THE PAINTER OF THE BERLIN NIKE HYDRIA

I. Volute-krater.

1. Boston 00.347. Part of A, Fig. 90. A, Apollo with two women: B, three women at an altar.

II. Calyx-krater.

2. Petrograd 766 (Stephani 1271). *Compte-Rendu* 1874, pll. 5-6. A, soldier leaving home: B, youth leaving home.



FIG. 91: London B.M. E 275.

III. Amphorae, type A.

3. Vatican. *Mus. Greg.* 2, pl. 56.2. A, soldier leaving home: B, youth leaving home.
4. Formerly in the Jekyll collection. A, youth leaving home: B, youth leaving home.

IV. Neck-amphorae with twisted handles.

5. Petrograd, Count Stroganoff. *Compte-Rendu* 1874, pl. 7. A, two youths: B, woman and soldier. In Reinach, *Répertoire*, 1, p. 35, this vase is confounded with another Stroganoff vase, a neck-amphora in the style of Douris.
6. London, B. M. E 275. A, Miss Abrahams, *Greek Dress*, pl. p. 46: our Fig. 91. A, young soldier and Nike: B, Nike and woman.

7. Vatican (Helbig 494). *Mus. Greg.* 2, pl. 60.1: Gerhard, *T.G.* pl. J, 1-2. A, the death of Orpheus: B, Thracian and woman.

V. Neck-amphora ?

8. Formerly in Politi's possession at Girgenti. A, Raoul-Rochette, pl. 57 A. A, Aithra and her grandsons: B ?

VI. Hydria.

9. Berlin 2381. Gerhard, *Ant. Bildw.* pl. 49: *Jahrbuch* 26, p. 160. Nike between two seated women.

THE NEW YORK AMAZONOMACHIES

Two large and truly important vases in New York, both published by Hauser, the volute-krater 07.286.84 (F.R. pll. 116-117; A, Bulle, *Der schöne Mensch*, pl. 307; Amazonomachy; on the neck (A) centauromachy, (B) youth pursuing woman) and the calyx-krater 07.286.86 (F.R. pll. 118-119: Amazonomachy) clearly stand in a very close relation to the Niobid painter's vases, but are not, I think, from his hand but by an imitator working at his side and under his guidance. In many ways they recall the painter of the Nike hydria, and they are very likely by him. Fig. 92 reproduces three of the many remarkable figures on the volute-krater: there is a parallel group on the later Amazon dinos in London (F.R. pl. 58). Hauser's admirable commentary on the two New York vases (F.R. 2, pp. 297-325) dispenses me from enlarging on either.



FIG. 92: New York 07.286.84.

CHAPTER XIV

THE EARLY FREE STYLE: (2) THE GROUP OF THE VILLA GIULIA PAINTER

THE VILLA GIULIA PAINTER

To pass from the Niobid painter to the painter of the Villa Giulia calyx-krater is like passing from Oltos to Epiktetos, from the Kleophrades painter to the painter of the Syriskos vase. His best pieces are the Dancing Women in the Villa Giulia (F.R. pll. 17-18), the Baby Dionysos in London (B. M. E 492: Panofka, *Cab. Pourtalès*, pl. 27: A, phot. Mansell 3135; detail, our Fig. 93), the Silen Family in Carlsruhe (208: Creuzer, *Zur Gallerie*, pll. 2-3; *RM.* 27, pl. 10.1 and fig. 1) and the London Perseus and Medusa, (B.M. E 493: *RM.* 27, pl. 11). You will not get from the Villa Giulia painter what the Niobid painter can give: but he offers instead quiet and harmonious pictures, drawn with fine equable lines. His best will bear comparison with more ambitious work. He painted no battles, few athletes: he likes better to look at young divinities, or the mild flock of the wine-god, or

to wander where the
Muses haunt
clear spring, or shady grove,
or sunny hill.

I gave a list of the Villa Giulia painter's works in *RM.*

27, pp. 286-297 and 28, p. 125: at the same time, Frickenhaus reached similar results (*Lenäewasen*, p. 35): he put together nos. 1, 3, 6, 11, 13-19, 21, and 29 in my list, and

[153]



FIG. 93: London B.M. E 492.

the Boston stamnos mentioned in *RM.* 28, p. 125, added the repainted Würzburg stamnos 323, and, without cause, the Louvre calyx-krater G 404 (*El. Cér.* 1, pl. 46).

There is no vase by this painter in America which has the gracious quality of his best work. The Boston vase, 90.155, published by Frickenhaus in his *Lenäemvasen*, pl. 3, no. 16, is one of his seven stamnoi with women bringing offerings to a rustic idol of Dionysos (see Frickenhaus, *lib. cit.*). When I wrote in *RM.* 28, p. 125, I was not certain whether the Boston stamnos was by the Villa Giulia painter or by an imitator: this was because I had seen only photographs of it, on which the repainting did not stand out clearly. Two other stamnoi by our artist are cited under nos. 11 and 12 in *RM.* 27, p. 288: a tenth, with maenads on it, is in Petrograd (Stephani 1714).

Another stamnos by the Villa Giulia painter is in New York (06.1021.176: Sambon, *Coll. Canessa*, pl. 8, no. 97a): it represents a youth putting on his sword, in the presence of his family. Of poorer work is a pelike fragment in Bryn Mawr (head of youth to right, and hand holding stick): two large pelikai by this painter are nos. 18 and 19 in my *RM.* list: others, of the same type as the Bryn Mawr fragments, are in Göttingen (36; A, Jacobsthal, *Göttinger Vasen*, pl. 12, fig. 38: A, youth with phiale and youth with oinochoe: B, two youths) and in Deepdene (A, athlete with halteres, and trainer: B, two youths).

My *RM.* list should be completed by the two hydriai in London (B.M. E 186: d'Hancarville 4, pl. 96: women) and in Edinburgh (Perseus between woman and Hermes) mentioned in *RM.* 27, p. 297, by hydriai in Deepdene (Tischbein 1, pl. 7: Medea and the Peliades) and Petrograd (Stephani 1592: soldier between woman and man: repainted), by a hydria formerly in Barone's possession at Naples (*Bull. Ital.* 1, pl. 4: silen bringing the baby Dionysos to his nurses), and by a rough oinochoe in Petrograd (Stephani 1716: maenad and Dionysos).

There are several small cups which stand very close to the Villa Giulia painter, without being certainly his. Such are Berlin 2522 (athletes), and two in America, to wit, Boston 76.45 (I, symposion, youth, kottabos: A and B, youths and men) and Harvard 95.248 (I, athlete with strigil: A and B, youths). A pretty vase, which must be placed in his neighbourhood, is the covered cup Boston 00.356. The upper side is white, with a picture of Apollo showing himself to a seated woman, perhaps a Muse, who holds a lyre (Fowler and Wheeler, *Greek Archaeology*, p. 508; *AJA.* 1915, pl. 28 and p. 409): on each side of the red-figured exterior, a woman running with a flower in her hand. Much closer, and very likely by the Villa Giulia painter himself, the white lekythos New York 06.1021.134 (soldier and woman).

The style of the Villa Giulia painter is continued in a softened and more elegant form by a pupil and imitator who stands to the master in just the same relation as the painter of the Berlin Nike hydria to the Niobid painter. This artist painted the fine stamnos in Chicago published by Frickenhaus in *Lenäemvasen*, pl. 4 (maenads sacrificing) and two others in Boston, 01.8082 A (details, Fig. 94: komos) and 01.8083 A (maenads), and a pair of hydriai, both with Peleus and Thetis, in New York (06.1021.192; Sambon, *Coll. Canessa*, pl. 8, no. 99: and 06.1021.190; *ibid.*, pl. 8, no. 100; *Burlington Magazine* 9, pl. p. 208, fig. 6).

VASES BY THE PAINTER OF THE CHICAGO STAMNOS

I. Stamnoi.

1. Chicago. Frickenhaus, *Lenäenvasen*, pl. 4. A, maenads preparing to sacrifice: B, maenads.
2. Oxford 1911.619. Peleus and Thetis.
3. Heidelberg B 107, fragment. Peleus and Thetis.
4. Oxford 1914.16, fragment. Head of Dionysos.



FIG. 94A: Boston 01.8082A.

5. Louvre G 418. A, youth leaving home: B, three women.
 6. Boston 01.8083 A. Maenads.
 7. Boston 01.8082 A. Details, Figs. 94A and 94B. Komos.
- II. Pelikai.
8. London, B. M. E 383. A, Fig. 95, Apollo and Artemis: B, two women.
 9. Palermo. *Mon.* 2, pl. 17. A, Hermes delivering the baby Dionysos to 'Ariagne': B, two women.
 10. Lecce. A, F.R. pl. 66.2 = Buschor, p. 195. A, Polyneikes and Eriphyle: B, woman and youth.

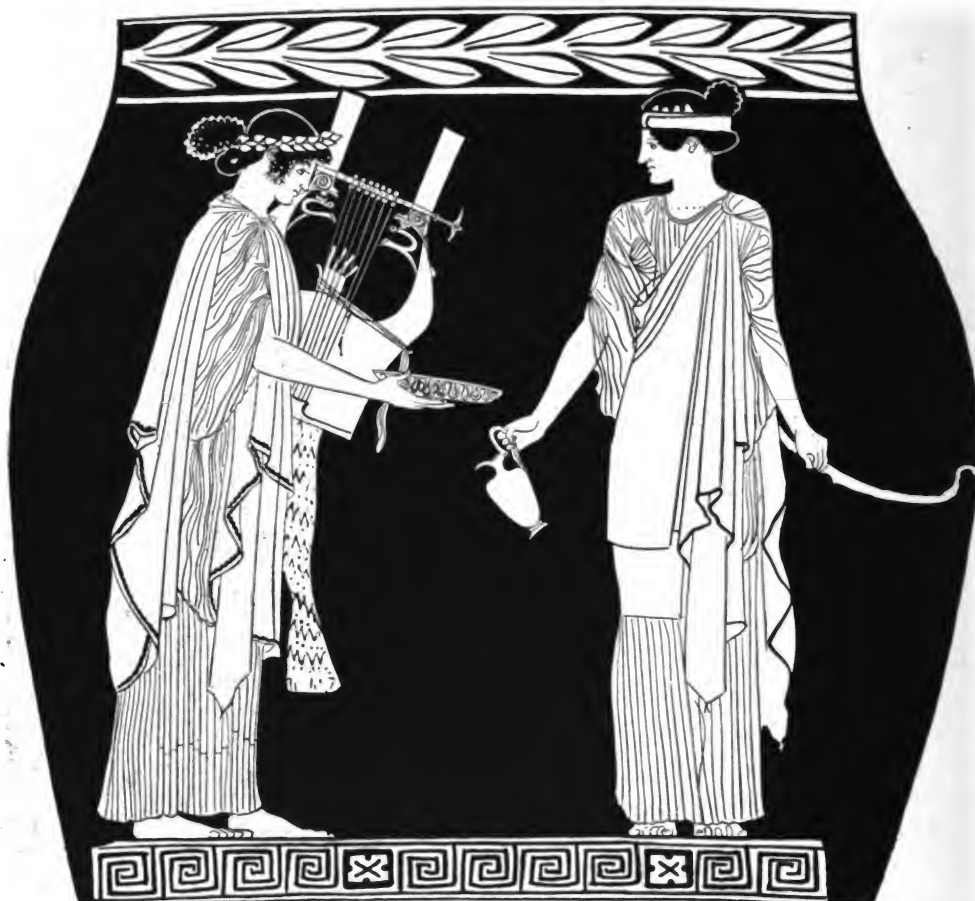


FIG. 95: London B.M. E 383.

11. Cabinet des Médailles 394. De Ridder, p. 289 and pl. 14. A, young soldier and woman: B, youth and woman.
12. London, B. M. E 361. D'Hancarville 2, pl. 42, and 4, pl. 88. A, woman and youth: B, old man and youth. Small.

III. Hydriai.

13. Naples 3161. A. Z. 1845, pl. 29: Angelini, pl. 20. The Judgment of Paris.
14. New York 06.1021.192. Sambon, *Coll. Canessa*, pl. 8, no. 99. Peleus and Thetis.
15. New York 06.1021.190. Sambon, *Coll. Canessa*, pl. 8, no. 100. *Burlington Magazine* 9, pl. p. 208, fig. 6. Peleus and Thetis.
16. London, B. M. E 199. Eos and Kephalos.

The museum in Boston possesses a set of four carefully executed oinochoai (shape 4) by one hand, the first (13.191) with two athletes, the second (13.192) with two komasts, the third (13.197) with a silen and a maenad, the fourth (13.196), with a Greek and a Persian. The first bears the love-name Alkimachos, the second a fragmentary love-name: the shape of all is nearly Furtwängler *Cat.* pl. 6, no. 209. These vases stand very close to the Chicago painter, and are perhaps his.

THE PAINTER OF THE EUAION CUP

A prolific artist, who does for the cup what the last two artists do for the pot, painted the three cups Boston 01.8078 (A, man with cup, and youth: B, komos), Boston 10.181 (A, man giving a fillet to a youth: B, youths and men), and Boston 91.223 (A, silen and maenad: B, silens and maenads). There are fragments of two symposium cups by him in Bryn Mawr: the interior of one of them, an excellent piece, is given in *AJA.* 1916, p. 336 and in our Fig. 96: the other is published in *AJA.* 1916, p. 335. His pictures are highly polished and pleasing in detail, but monotonous as wholes: his work stands to the painting of his period as the later work of Douris to the painting of his. His cups are so numerous that I will cite only a few examples.



FIG. 94B: Boston 01.8082A.

CUPS BY THE PAINTER OF THE LOUVRE EUAION CUP

1. Louvre G 401. I, maenad and resting silen: A and B, silens and maenads. Love-name Euaion.
2. Vatican (Helbig 585). *Mus. Greg.* 2, pl. 87.2: phot. Moscioni 8603. Athletes.
3. Vatican (Helbig 584). *Mus. Greg.* 2, pl. 87.1: phot. Moscioni 8604. Arming.
4. Cabinet des Médailles 817. De Ridder, pl. 23 and pp. 481 and 483. Men, women, and youths.
5. Bologna, Palagi 274. Pellegrini, *VPV.* pp. 41 and 42. Arming.

6. London, B. M. E 79. I, Murray, *Designs*, No. 56. Youths and men.
7. Oxford 1911.618. I, Fig. 97. Youths and women.
8. Edinburgh, National Museum. Athletes.

Wheeler had already remarked that the Boston cups were by the same hand as the two Vatican cups and the cup in Bologna: Pellegrini had compared the Bologna cup with the cups in the Vatican (*VPV*, p. 41).

The works of the Euaion painter are mostly cups, but he painted other kinds of vases as well, chiefly small pieces. There is a fragment of a squat oinochoe (shape 3)

by him in Bowdoin College (silens pursuing maenad), an oinochoe of shape 7 in New York (06.1101: two silens), a saucer in New York (06.1021.177: Sambon, *Coll. Canessa*, p. 27: silen at oven), a kotyle in Harvard, lent by Mr. E. P. Warren (1646.95: silens), and a small jug (oinochoe type 8), with a silen on it, in Boston (95.56), which is a counterpart of the London Silen jug B. M. E 570 (C. Smith, *Cat. B. M. Vases*, 3, pl. 19.2: phot. Mansell 3202 right).

Kotylai by this artist will be found in London (B. M. E 148: komasts) and in the Louvre (G 565: komasts), a pyxis in Athens (1586: Heydemann, *G. V.* pl. 1.1: Boreas and Oreithyia), and a calyx-krater with two rows of figures in Palermo (Politi, *Descr. di due Vasi Fittili*, pll. 2-3: above, youth leaving home: below, youths and women).



FIG. 96: Bryn Mawr.

THE PAINTER OF THE LOUVRE CENTAUROMACHY.

A list of calyx-kraters with two rows of figures is given by Hartwig in *RM.* 12, pp. 102-103; no. 16 in his list is New York 06.1021.173 (Sambon, *Coll. Canessa*, pll. 8-9, no. 91). The upper part of the vase is occupied by scenes from the palaistra, a pair of wrestlers, a diskobolos, athletes running, and trainers: the lower by two pursuits, Eos and Tithonos, and Peleus and Thetis. The style is somewhat akin to that of the Euaion painter, but freer and less precise: the hand is that of a tolerable artist, who may be named the Painter of the Louvre Centauromachy after one of his many column-kraters, Louvre G 367 (*Ann.* 1860, pl. A).



FIG. 97: Oxford 1911.618.

VASES BY THE PAINTER OF THE LOUVRE CENTAUROMACHY

I. Calyx-krater.

1. New York 06.1021.173. Sambon, *Coll. Canessa*, pll. 8-9, no. 91. Upper row, athletes: lower row, A, Eos and Tithonos: B, Peleus and Thetis.

II. Bell-kraters.

2. Petrograd (Stephani 1397). A, silen and maenads: B, three youths.
3. London, B. M. F 46. A, Dionysos with silen and young silen: B, youth and two women.

III. Column-kraters.

4. Louvre G 361. A, Dioskouros and Leukippid: B, three youths.
5. Corneto. A, phot. Moscioni. A, centauromachy: B, three youths.
6. Louvre G 367. A, *Ann.* 1860, pl. A. A, centauromachy: B, three youths.
7. Louvre G 405. A, Millingen, *Vases de Coghill*, pl. 18. A, silens and maenad: B, three youths.
8. Deepdene. A, athlete with strigil, hoplitodromos, trainer, and athlete with helmet: B, three youths.
9. Formerly in the Paris market (Canessa). *Cat. Coll. Dr. B. et M.C.*, pl. 19, no. 179. A, athletes: B, three youths.
10. Petrograd 802 (Stephani 1590). A, athletes: B, youths.
11. London, B. M. E 483. Passeri, *Picturae Etruscorum* 2, pl. 107 (bad picture). A, hoplitodromoi and trainer: B, three youths.
12. London, B. M. E 481. A, three youths in Thracian clothes: B, three youths.

IV. Pelike.

13. London, B. M. E 378. A, silen and maenad: B, two youths.

THE PAINTER OF THE BOLOGNA BELL-KRATER WITH PERSEUS

Not very far removed from these vases, in quality and in the general character of the drawing, is the bell-krater New York 06.1021.187 (*Cat. Vente 11-14 mai 1903*, pl. 1, fig. 9; A, youth with horse, and old man: B, youths), which is by the same painter as the bell-krater with Perseus in Bologna (325: *Ann.* 1881, pll. F-G). Fragments of at least two calyx-kraters by the same hand are numbered 63.7-28.244-246 and 252-253 in the British Museum.

It is a natural step from the Boston maenad stamnos by the Chicago painter to the two large thiasos vases in New York, the bell-krater with lugs 07.286.85, and the stamnos 06.1021.178.

A Bell-Krater

The bell-krater, which represents Dionysos drunk among his silens and maenads, is perhaps the largest vase of its shape existing. The artist may be reckoned as belonging to the school of the Villa Giulia painter, although he does not stand so close to his master as the painter of the Chicago stamnos and its mates. There is a maenad stamnos by him in the Louvre (G 410), and the Louvre oinochoe with three Muses (G 440; *BCH.* 1895, p. 102) is a small but finished work of the same hand. The

maenad playing the lyre on the New York krater may be compared with the maenad on the Louvre bell-krater G 421 (Millingen, *Vases de Coghill*, pll. 6-7), but the resemblance does not go beyond the type, the two vases are by different painters.

A Stamnos

The New York maenad stamnos (*Le Musée* 1, p. 207: Sambon, *Coll. Canessa*, p. 33 and pll. 7, 8, and 9, no. 98) is by the same hand as the rather more pleasing pelike, B. M. E 376 (A, woman dressing, with a little maid: B, man and woman).

THE PAINTER OF THE DEEPDENE TROPHY

Fig. 98 is taken from a lekythos in Bowdoin College. Five other vases, all small, must be assigned to the same painter. The type of pelike he uses, and his way of decorating it, connect him with the artists mentioned in the next chapter: but his style is quite different. The Bowdoin lekythos is placed here because of a certain likeness to the New York maenad stamnos. The work of this painter arrests the eye because of the rarity of the subjects chosen and the attitudes rendered, and the attentive, rather niggling scrupulosity of the execution.

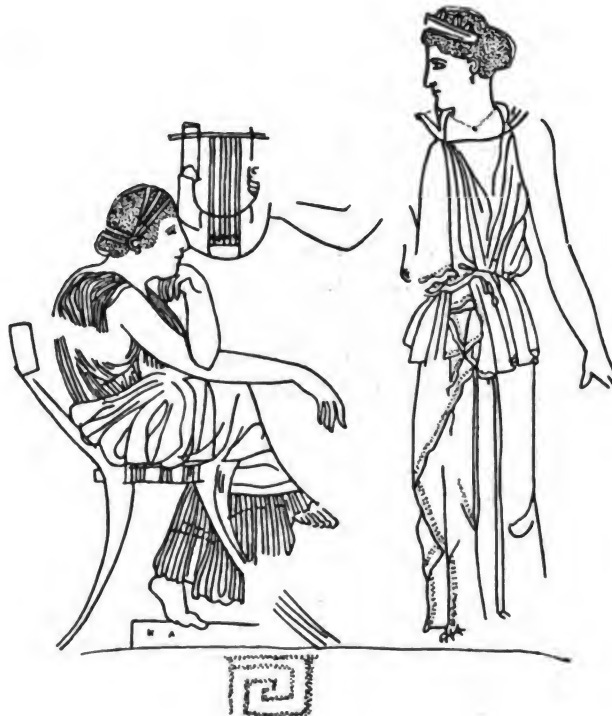


FIG. 98: Bowdoin.

VASES BY THE PAINTER OF THE DEEPDENE TROPHY PELIKE

I. Small pelikai.

1. Deepdene. A, Tischbein 4, pl. 21 = *El. Cér.* 1, pl. 94. A, Nike setting up a trophy: B, youth.
2. Petrograd 732 (Stephani 1676). A, *Compte-Rendu* 1868, p. 79: A, new, Waldhauer, *Kr. Op.* pl. 1. A, woman playing a flute, woman playing lyre and beating time, and a tiny Eros: B, youth.
3. London, B. M. E 407. A, Artemis and a youth [Hippolytos?]: B, woman.
4. Berlin 2354. A. Z. 1876, pl. 11: A, Genick, pl. 23.3. A, Athena and a man: B, woman.

II. Nolan amphora.

5. London, B. M. E 316. *B. M. Cat.* 3, pl. 12: A, *Jahreshefte* 8, p. 28; Walters, *Ancient Pottery*, 1, pl. 36; phot. Mansell 3127 right. A, seated Athena and woman: B, woman.

III. Lekythos.

6. Bowdoin. Fig. 98. Woman seated, and woman standing with lyre.

A Hydria

In conclusion, a word may be said here about the Danae hydria in Boston, 03.792, published by Hartwig in *Mon. Piot* 10, pl. 8. The spirit of it is like the spirit of the New York maenad stamnos, but it is by a different hand. The Boston hydria figured on p. 151, and the two other archaic vases there cited, showed the making of the chest, and Danae standing by. The present vase, and with it a fragment of about the same period in Deepdene (*Jahreshefte* 12, p. 168), depicts a later moment in the story, for Danae and Perseus are already in the chest (see Hartwig, *Mon. Piot* 10, pp. 55-59, and Engelmann, *Jahreshefte* 12, pp. 165-171). As for the style of the hydria, the vases it most resembles are the bell-krater in Syracuse, with a soldier leaving home, published in *Mon. Linc.* 14, pl. 4, and two fine stamnoi, one in the Louvre (G 411), the other in Copenhagen, with Dionysos between two maenads on one side, and three maenads on the other. I cannot say that all four vases are by one hand, but the two stamnoi are certainly so.

CHAPTER XV

THE ACHILLES PAINTER AND HIS GROUP

THE ACHILLES PAINTER

THE Achilles painter stands closer to the group headed by the Villa Giulia painter than to the Niobid painter's group, but does not belong to either. Many facts point to his having been a pupil of the Providence painter or of Hermonax, or rather of both; so that his ancestry will go back to the Berlin painter in the third generation. His favourite shapes are the Nolan amphora and the lekythos, shapes neglected both by the Niobid painter's group, and the group of the Villa Giulia painter: but he painted large vases as well, and among them three noble masterpieces, the Achilles amphora in the Vatican (Helbig 487: Gerhard, *A. V.*

pl. 184, a very bad drawing; A, phot. Mosconi = *JHS.* 34, p. 180; detail of A, *JHS.* 36, p. 394 and our Fig. 99; the whole vase to be republished in F.R.), the neck-amphora with Euphorbos and Oedipus in the Cabinet des Médailles (372: *Mon.* 2, pl. 14; *W.V.* 1889, pl. 8.9: A, phot. Giraudon; B, *JHS.* 34, p. 186) and the pointed amphora with Dionysos, maenads, and silens in the same collection (357: *Mon. Piot* 7, pll. 2-3 and pp. 14-15: F.R. pl. 77.1



FIG. 99: Vatican 487.

(= *JHS.* 34, p. 192; Buschor, p. 194) and p. 92: phot. Giraudon). An account of his style, and a list of his works is given in *JHS.* 34, pp. 179-226. His vases vary in quality, but seldom lack an honest beauty which recalls the best Attic gravestones of Periclean and later times. His pictures are simply composed, his figures solidly built, his pattern ornament less prominent than is usual at the time. You are not conscious of any striving after graces or after grandeur: he achieves grandeur, but it is a quiet grandeur; and grace, but a sober grace.

Three of his minor works are in Boston. The calyx-krater 03.817 (*JHS.* 34, pp. 208 and 185, no. 0: A, Zeus pursuing a woman: B, man; No. 36 in my *JHS.* list) is one of five quite small calyx-kraters of the same type, three of which (*JHS.* 34, p. 203, nos. 36 and 36 bis, and p. 223, no. 36 ter) are by the Achilles painter himself, and the other two (*ibid.* p. 204, nos. 36b and 36c)¹ are almost indistinguishable from his work. The picture on the obverse of the Boston krater should be compared with the similar pictures, *JHS.* 34, pp. 201 and 202; the reverse figure with *JHS.* 34, pp. 184-185 and p. 224.

¹ The figure on the reverse of my No. 36c is not a woman, as stated in *JHS.*, but a youth.

The lekythos Boston 01.8077 (Zeus pursuing a woman, No. 28 in my list) is published in *JHS.* 34, p. 225. I must add to the thirteen lekythoi there given to the Achilles painter (pp. 195-200, nos. 21-33) a fourteenth in Sir Frederick Cook's collection at Richmond (two women, one standing r., the other standing frontal).

The Nolan amphora Boston 06.2447 (A, Oedipus and the Sphinx: B, youth) has been published in *AJA.* 1911, p. 389 and in *JHS.* 34, pp. 187 and 185, no. q, and is

No. 12 in my list. Its subject has been discussed by Miss Goldman in *AJA.* 1911, pp. 382-385. Seventeen Nolan amphorae by the Achilles painter are catalogued in *JHS.* 34, p. 194: I should have said there, that the obverse of No. 17, Berlin 2346, had been published in Genick, *Gr. Keramik*, pll. 14-15, no. 2. The finest of the group is the Petrograd Nereid vase (713; Stephani 1536: A, *Compte-Rendu* 1865, p. 41; *JHS.* 34, p. 217 and 184 no. a).

In the same article (pp. 219-222 and p. 226) I drew up a list of nearly fifty white lekythoi which I believed to be by the Achilles painter (see *ibid.*, pp. 219-220). Five of these are in New York, my Nos. 14 (06.1171: Fairbanks, *Ath. White Lekythoi* 1, pl. 10.1: woman with tray and woman with smegmatotheke), 6 (08.258.18: Fairbanks 2, pl. 35.2: woman and youth), 7 (08.258.17: Fairbanks 2, pl. 35.1: woman tying her girdle, and woman with alabastron), 41 (08.258.16 B: youth with spear, and woman, at stele) and 42 (07.286.42: Fairbanks 2, pl. 39: seated youth and standing woman); and five in Boston, my Nos. 16 (93.109: Riezler, p. 21, fig. 13: woman with smegmatotheke and woman with ribbon at tomb), 35 (13.201: Fairbanks 2, pl. 41: our Fig. 100: girl with box, and woman), 36 (13.187: *RM.* 2, pl. 12.5; Fairbanks 2, pl. 40: seated and standing woman), 43 (08.368:



FIG. 100: Boston 13.201.

Fairbanks 2, pl. 36: two women, one of them with a tray) and 44 (1440.12: lent by Professor Richard Norton: two women, one of them with a tray). No. 24 is in Worcester, Mass., (Fairbanks 1, pl. 9.1: woman with tray and woman with 'toilet-vase'). No. 24 bears the love-name Hygiainon: Nos. 35 and 36, Axiopeithes, son of Alkimachos. Among these eleven are some of the finest white lekythoi existing. Fig. 101 gives part of a white lekythos by the Achilles painter in Oxford (545: No. 4 in my list: *JHS.* 25, pl. 3.2; the other figure, *JHS.* 34, p. 215).



FIG. 101: Oxford 545.

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Fairbanks 2, pl. 36: two women, one of them with a tray) and 44 (1440.12: lent by Professor Richard Norton: two women, one of them with a tray). No. 24 is in Worcester, Mass., (Fairbanks 1, pl. 9.1: woman with tray and woman with 'toilet-vase'). No. 24 bears the love-name Hygiainon: Nos. 35 and 36, Axiopethes, son of Alkimachos. Among these eleven are some of the finest white lekythoi existing. Fig. 101 gives part of a white lekythos by the Achilles painter in Oxford (545: No. 4 in my list: *JHS.* 25, pl. 3.2; the other figure, *JHS.* 34, p. 215).



FIG. 100: Boston 13.201.

AJA
1911
382-385



FIG. 101: Oxford 545.

THE MELETOS PAINTER

When writing about the Achilles painter in *JHS.*, I had to mention certain vases which resembled his very closely, but seemed to be, rather than his, the work of a companion and imitator. The most important vase which came under this title was the New York bell-krater 07.286.81, No. 36d in my list (detail of A, F.R. 2, fig. 94a = Buschor, p. 183). The head which has been reproduced is a remarkably realistic



FIG. 102: Boston 03.798.

portrait of an elderly soldier. Nos. 20a and 20b in my list are the Nolan amphorae, New York 12.236.2 (A, Eos and Tithonos: B, youth) and New York 12.236.1 (A, woman with oinochoe, and Athena with phiale: B, youth).¹ It is conceivable that these vases, and the others that go with them (my Nos. 7a-7d, 33b, 36b and 36c, 36e and 36f) are simply the early works of the Achilles painter, but I prefer to keep the two groups separate.

The New York Eos and Tithonos is almost a replica of the Eos and Kephalos on No. 7a in my list, a Nolan amphora in Vienna (499: Laborde 2, pl. 33) and of the Eos and Tithonos on No. 36f, the oinochoe Louvre G 438. The number of this painter's works is to be increased by a lekythos in the collection of Mr. Ricketts and Mr. Shannon (*Burlington Cat.* 1904, pl. 95, no. H 42: Athena served with wine by a winged goddess).

The noble hydria in Boston (03.798), with Amphiaraios saying good-bye to Eriphyle, is like the Achilles painter's vases in many ways, but certain details prevent me from assigning it to him. Fig. 102 shows the Eriphyle: she may be contrasted with the archaic mothers or nurses on pp. 47 and 53.

Two lekythoi in Boston, 93.104 (Robinson, *Cat.* pl. p. 162: woman with smegmatotheke and youth with spear at a stele), and 93.103 (Irene Weir, *The Greek Painter's Art*, p. 171: youth and woman at stele) are by a single artist, a florid imitator of the Achilles painter. They are numbered 33g and 33h in my list, *JHS.* 34, p. 201. For grave-scenes on red-figured lekythoi, see *ibid.*, p. 199.

THE PAINTER OF THE DWARF PELIKE

Another imitator of the Achilles painter, who preserves much of his master's spirit, painted the small pelike, Boston 76.45 (A, Robinson, *Cat.* pl. p. 156, no. 426: A, youth walking, followed by his dwarf servant with the dog: B, youth), and the Boston Nolan amphora with the love-name Dion (76.43: A, woman with [mirror?], and youth: B, youth). A second Nolan amphora by the same artist is in the Louvre (G 378:

¹ Through an oversight the numbers 20a and 20b are duplicated in my *JHS.* list: the New York vases are cited on p. 226.

A, Zeus and Hebe; B, youth), a third in Mrs. Hall's collection in London (A, Peleus and Thetis; B, youth running). The subject of dwarf servants has been discussed by Pottier in *Mon. Piot* 13, pp. 159-160.

THE PAINTER OF THE BOSTON PHIALE

Boston 97.371 (Fig. 103) is the only red-figured Attic phiale I know. Another is described by Furtwängler (*Cat.* p. 610, no. 2310), but I have never seen it. The Boston



FIG. 103: Boston 97.371.

phiale is by a graceful artist who seems to have been a pupil, though he can hardly be called an imitator, of the Achilles painter. He prefers the smaller types of vase, especially lekythos and Nolan amphora. He is well represented in America. The dancing scene on the Boston phiale has a winsomeness and a vivacity which are often wanting in the interiors of this period; the artist has seen and felt what he draws: how easy, how expressive the attitudes! how real the still-life! what a nice bird!

There is charm, too, in the dressing-room picture, Fig. 104, which is from the small pelike, Boston 98.883: the theme, besides, is a rare and interesting one, two young actors attiring themselves as women. There is a lekythos by our painter in Bowdoin College (Fig. 105) with a dancing mistress teaching a young girl to dance, and another in New York with a greeting scene (09.258.23: *Bull. Metr. Mus.* 4, p. 104, fig. 6): a Nolan amphora in Boston (01.16: A, woman with oinochoe and man with phiale at an altar: B, woman) and another in Yale (134: A, Pel-eus and Thetis: B, woman). The Bowdoin lekythos must be compared with the dancing-picture on the lekythos formerly in Mr. Jules Sambon's possession (*Cat. Jules Sambon 1-8 mai 1911*, pl. 1, no. 11): the Yale vase with Nos. 16, 24, 25, and 26 in the following list. I have included in my list three large and splendid vases, stamnoi in Palermo and Goluchow and a large neck-amphora in London. I am not quite sure that they are by the painter of the Boston phiale, but I think it so likely that I prefer introducing them with this caution to leaving them out altogether.



FIG. 104: Boston 98.883.

VASES BY THE PAINTER OF THE BOSTON PHIALE

I. Phiale.

1. Boston 97.371. Fig. 103. Visit to ladies, with dancing. On the boss Nike with cake and jug.

II. Nolan amphorae.

2. Louvre G 436. A, *Mon.* 1, pl. 5.2. A, the death of Orpheus: B, youth.
3. Munich (Jahn 383). A, the death of Orpheus, replica of the last: B, man.
4. London, B. M. E 334. A, Europa: B, woman running.
5. Formerly in Suippe, Bourgeois Thierry collection. *El. Cér.* 1, pl. 28. A, Europa: B, woman running. Replica of the last.
6. Boston 01.16. A, woman with oinochoe and king with phiale at altar: B, woman.
7. Oxford 276. A, woman and youth: B, woman.
8. Formerly in the Paris market (Canessa). A, *Le Musée* 3, p. 110; *Cat. Vente 11-14 mai 1903*, pl. 1, fig. 19 and p. 33; *Cat. Coll. M. E., 2-4 juin 1904*, pl. 8, no. 251. A, seated woman and youth: B, woman.

9. Berlin 2342. A, A. Z. 1876, pl. 14. A, Circe turning one of Odysseus' mates into a pig: B, youth.
10. Petrograd 717 (Stephani 1632). A, Amazon riding: B, youth.
11. Cabinet des Médailles 375. De Ridder, p. 275 and pl. 12. A, silen and maenad: B, silen:
12. Compiègne 968. A, silen and maenad: B, woman.
13. London, B. M. E 338. A, silen slapping a mule: B, youth.
14. Yale 134. A, youth pursuing woman: B, woman.
15. Syracuse 20537. A, *Mon. Linc.* 17, pl. 31.2. A, youth pursuing woman: B, woman running.
16. South Kensington. A, youth pursuing woman: B, woman running.
17. Hamburg. A, *Jahreshefte* 5, p. 169. A, armed runners: B ?
18. Petrograd 714 (Stephani 1634). A, youth leaving home, and old man with stick: B, woman running with phiale.

III. Neck-amphorae with twisted handles.

(a) Small.

19. London, B. M. E 277. B, Genick, *Gr. Ker.* pl. 4a (foot false). A, two soldiers running: B, old man.

(b) Large.

20. London, B. M. E 276. A, youth served with wine by woman, in the king's presence: B, man and two women.

IV. Small pelikai.

21. Boston 98.883. A, Fig. 104. A, actors dressing as women: B, man.
22. London, B. M. E 384. A, woman with lyre, and maenad: B, silen.
23. Berlin 2358. A, youth pursuing woman: B, woman running.

V. Lekythoi.

24. Formerly in the Athens market (Lambros). *Cat. Lambros-Dattari*, pl. 7, no. 56. Youth pursuing woman.
25. Formerly in the Athens market (Lambros). *Cat. Lambros-Dattari*, pl. 9, no. 57.
26. London, B. M. E 597. Hermes pursuing woman.



FIG. 105: Bowdoin.

Σ

27. Syracuse, Sicily. Hermes pursuing woman.
28. London, B. M. E 595. Phot. Mansell 3195 left. Triptolemos and Demeter.
29. Munich, Glyptothek. Demeter and Triptolemos.
30. Palermo. Europa.
31. Palermo. Woman with wreath and woman with box.
32. Palermo. Two women, one holding an alabastron.
33. Bowdoin College. Fig. 105. Girl dancing, and woman.
34. Formerly in the Paris market. *Cat. Jules Sambon 1-8 mai 1911*, pl. 1, no. 11. Girl dancing, and woman.
35. New York 09.258.23. *Bull. Metr. Mus.* 4, p. 104, fig. 6. Woman, and youth with helmet and spear.
36. London, B. M. E 596. Woman with shield and helmet, and youth fastening his corslet.
37. Palermo. F.R., pl. 66.1 (the upper border wrong). Youth fastening his corslet, and woman with helmet and shield.

VI. Oinochoe, shape 3.

38. Berlin 2416. *Ann.* 1876, pl. M. Woman and boy: kottabos.

VII. Small calyx-krater.

39. London, B. M. E 464. A, Eros flying to woman: B, woman with torch.

VIII. Bell-krater.

40. Louvre, G 422. A, maenad and young silen: B, maenad and silen.

IX. Stamnoi.

41. Palermo. Tischbein 5, pl. 6. Maenads.
42. Goluchow, Prince Czartoryski, 42. De Witte, pll. 11-12; Frickenhaus, *Leidenvasen*, p. 13; Riezler, p. 57. A, the baby Dionysos with his nurses: B, maenads.

X. Hydria.

43. London, B. M. E 185. Dancing lesson.

CHAPTER XVI

POLYGNOTOS, THE LYKAON PAINTER, AND OTHERS

THE group of vases to be dealt with in this chapter may be called the Polygnotos group, after the vase-painter of that name. The style of Polygnotos is ultimately derived from that of the Niobid painter, but it has a great deal that is new in it: the lines are longer and more fluid, the figures softer and fleshier, the whole drawing broader and less archaic. There are no vases by Polygnotos in America,¹ but two stamnoi, in Philadelphia and in Yale, a bell-krater in Boston, and a fine neck-amphora in New York, are by younger artists who belong to the same group. The obverse of the Philadelphia stamnos has been published by Miss Hall in the *Philadelphia Museum*

¹ The following vases are by Polygnotos:

- I. Stamnoi.
 1. Brussels A 134. A, *Mon. Linc.* 9, pl. 2. A, Kaineus and the Centaurs: B, maenad between silens. Signed by Polygnotos.
 2. London, B. M. E 96,7-16.5. (A, Froehner, *Tyszk. Sale Cat.* pl. 1: phot. Mansell 3020; *Mon. Linc.* 9, pl. 3: B, *Mon. Linc.* 9, p. 7.) A, Herakles and the centaur Dexamenos: B, three youths. Signed by Polygnotos.
 - 2 bis. Oxford 1916. 68. A, Kastor and Polydeukes: B, youths.
 3. London, B. M. E 455. Gerhard, *A. V.* pl. 155: A, phot. Mansell 3227. A, sacrifice: B, three youths. Love-name Nikodemos.
 4. London, B. M. E 456, fragment. Gerhard, *A. V.* pl. 155 (restored). A, sacrifice.
 5. Gotha. *Mon.* 9, pl. 53. A, sacrifice: B, man and youths at altar.
 6. London, B. M. E 454. A, symposium: B, three youths.
- II. Volute-krater.
 7. Bologna 275. A, Pellegrini, p. 119. A, centauiromachy: B, youth pursuing woman.
- III. Pelike.
 8. Syracuse, Sicily. *Mon. Linc.* 17, pl. 43 and p. 503. A, Amazonomachy: B, king between women. Signed by Polygnotos.
- IV. Amphora (shape B, but the handles ridged).
 9. London, B. M. E 284. Gerhard, *A. V.* pl. 243: *Mon. Linc.* 9, pl. 1: A, phot. Mansell 3125. A, women preparing oxen for sacrifice: B, men and women. Signed by Polygnotos.
- V. Neck-amphorae.
 - (a) With twisted handles.
 10. London, B. M. E 272. Gerhard, *A. V.* pl. 165, 3-4. A, phot. Mansell 3124 left. A, Amazonomachy: B, king between women.
 - (b) With triple handles.
 11. London, B. M. E 280. *Mon.* 10, pl. 9.1. A, Achilles and Penthesilea: B, king between two women.
 12. London, B. M. E 281. Gerhard, *A. V.* pl. 75. A, Triptolemos between Demeter and Persephone: B, three women.
 - (c) Nolan amphorae.
 13. London, B. M. E 337. A, youth riding: B, youth.
 14. Berlin 2345. Angelini, *Vasi del Museo Viensio* pl. 10. A, Hera and Hermes: B, old man.
 15. Petrograd 707 (1784 Stephani). A, Hera and Hebe: B, woman with phiale.
- VI. Small hydria.
 16. London, B. M. E 222. *El. Cér.* 4, pl. 24a. Peltho and Himeros.

Journal 5, pp. 39 and 41 (A, young soldier leaving home: B, male, woman, and youth). In shape and in decoration, the vase goes with the stamnoi of Polygnotos: the style is like his, but is at once more refined and more solemn. Other vases by the same hand are the Munich stamnos with two Nikai preparing to sacrifice an ox (2412; Jahn 386: F.R. pl. 19), the neck-amphora in the Vatican with Hektor leaving home (Helbig 521: Gerhard, *A. V.* pl. 189), the bell-krater with Triptolemos in the Cabinet des Médailles (424: A, *Bull. Nap.* 1843, pl. 2 = *El. Cér.* 3, pl. 64; new, *JHS.* 34, p. 255), fragments of a volute-krater in Bologna (282: Pellegrini, p. 127; the Return of Hephaistos) and a stamnos fragment in Brussels (R 239: woman and man).



FIG. 106: New York 06.1021.116.

York, 06.1021.116 (*Cat. Vente Hôtel Drouot 11-14 mai 1903*, pl. 4 and pl. 3, 1 and 3; Sambon, *Coll. Canessa*, pll. 6 and 9, and p. 20; *Burlington Magazine* 9, pl. 9, p. 208, fig. 5; detail, Fig. 106: A, Neoptolemos leaving home: B, man between two women). To compare this vase with the Hektor amphora of Euthymides (F.R. pl. 14) is to realize how far painting has travelled in the seventy years or so that divide the two.

The Neoptolemos vase belongs to a series of fourteen large neck-amphorae of closely similar shape and decoration, painted by Polygnotos and kindred artists. The three Polygnotos vases and the Vatican Hektor amphora have already been noticed. The others are in Geneva (14: photos. Giraudon 25-26: rider with old man and woman), Deepdene (Hektor leaving home), London (B. M. E 273: rider and soldiers), Madrid (173: A, Leroux, pl. 24: soldiers and woman), London (B. M. E 271: F.R. pl.

With the Yale stamnos 132 (A, Dionysos with two silens and a maenad: B, maenad between silens), I should compare two stamnoi in London, B. M. E 449 (Gerhard, *A. V.* pl. 80: A, Eos: B, maenad between silens) and B. M. E 447 (*Ann.* 1844, pl. H: A, Midas and the silen: B, maenad between silens); and the Vatican replica of the London Eos vase (Helbig 519; *Mus. Greg.* 2, pl. 18.2; Gerhard, *A. V.* pl. 79).

The Boston stamnos with the love-name Hekdiste (95.21) belongs to the same time and movement as the stamnoi in Philadelphia and Yale, but has no particular affinity either with them or with any of the other vases mentioned in this chapter. The picture is of naked women washing: as far as the subject goes, and the type of drawing, the vase may be compared with the contemporary stamnos, Munich 2411 (Jahn 349: F.R. pl. 107.1): but the two are by different painters.

THE LYKAON PAINTER

The most important representative of the 'Polygnotos' group in America is the careful, fine neck-amphora with twisted handles, New

139: Terpsichore), Brussels, Bibliothèque Royale, (soldiers leaving home), Madrid (171: A, Leroux, pl. 23: Eos and Kephalos), Cambridge, Corpus Christi College (A, *Cat. Vente Coll. A. B[arre]*, pl. 6: Ajax and Kassandra), and Deepdene (Tischbein 4, pl. 9 = *El. Cér.* 3, pl. 56: Triptolemos). The Deepdene Triptolemos vase and two of the Polygnotos vases have triple handles: the rest twisted.

The same artist who painted the Neoptolemos vase, painted also the Transformation of Actaeon on the Boston bell-krater, 00.346 (Fig. 107, from *Mon.* 11, pl. 42.1). A fragment of a replica by the same hand is in Oxford (289: Fig. 108). The Actaeon is far below the Neoptolemos in execution: and in no way will it stand comparison with the earlier Actaeon on the Pan painter's bell-krater (Fig. 70). In particular, the introduction of Lyssa, personified madness, weakens, dilutes the action: she looks like a loan from literature.

I call this artist the Lykaon painter after the London pelike with Lykaon leaving home (B. M. E 379: Gerhard, *A. V.* pl. 150): I have drawn the Lykaon (Fig. 106 bis) to place beside the New York Neoptolemos.

VASES BY THE LYKAON PAINTER

I. Neck-amphora with twisted handles.

1. New York, 06.1021.116. *Cat. Vente 11-14 mai 1903*, pl. 4 and pl. 3, 1 and 3. A, Sambon, *Coll. Canessa*, pll. 6 and 9 and p. 30. A, *Burlington Magazine* 9, pl. 9, p. 208, fig. 5: the Neoptolemos, from a new drawing, Fig. 106. A, Neoptolemos leaving home: B, man between women.

II. Pelikai.

2. London, B. M. E 379. Gerhard, *A. V.* pl. 150: detail of A, Fig. 106 bis. A, the soldier Lykaon with Nike and old man: B, man, and women with armour. Love-name Euaion.
3. Vatican (Helbig 522) *Mus. Greg.* 2, pl. 63.2: A, phot. Moscioni. A, the soldier Skeparnos with Nike and old man: B, man, and women with armour. Replica of the last.
4. Petrograd 731 (Stephani 1683). Minervini, *Mon. Barone*, pl. 4: *Compte-Rendu* 1872, pl. 5.3-4. A, Eos and Kephalos: B, youths running to man.

III. Bell-kraters.

(a) With handles.

5. Boston 00.346. *Mon.* 11, pl. 42.1, whence our Fig. 107: detail of A, new, Fig. 107 bis. A, the death of Actaeon: B, youth between women.



FIG. 106 bis: London B.M. E 379.



FIG. 107: Boston 00.346.



FIG. 107 bis

6. Oxford 289, fragment. Fig. 108. The death of Actaeon. Part of a replica of the last.
 7. London, B. M. E 495. A, symposion: B, komos.
 8. Naples, Santangelo 281. A, (phot. Sommer 10109), symposion with pyrrhic: B, komos.
- (b) With lugs.
9. Goluchow, Prince Czartoryski, 43. De Witte, pll. 13-14. A, Dionysos with silens and maenads: B, silens and maenads at herm.

A Kotyle

There is a fragment in Boston (10.224) which is from a kotyle with a picture, it seems, of the death of Orpheus. It bears the curious four-line inscription ΓΑΝΤΟΞΕΝΑ ΚΟΡΙΝΘΟΙ ΗΘ·ΙΑ ΚΑΛΑΙΣ. A large kotyle by the same hand, and with a similar inscription, is in the Cabinet des Médailles (846: De Ridder, p. 497 and pl. 23: Eos and Tithonos); by the same hand also, fragments of a calyx-krater in London (B. M. E 509.4) with Theseus and the Minotaur and part of a three-line inscription.



FIG. 108: Oxford 289.

A Dinos

I know but one other vase by the painter of the Boston dinos with athletic scenes (96.720: detail *AJA.* 1903, p. 447): that is the small pelike E 412 in the British Museum (A, soldier and woman: B, two youths). The dinos is not a common shape: red-figured examples run from about 470-460 to the end of the century or a little later: the Boston vase is by no means the best of them.

Two Hydriai

The two hydriai, Boston 91.224 and Boston 91.225, are by one hand. The first represents a youth leaving home, between a woman with oinochoe and phiale and a man leaning on his stick: the second, a woman tying her girdle, between a woman with a mirror and a fillet and another taking down an alabastron. By the same hand, a poorly drawn neck-amphora with twisted handles in Munich (2321; Jahn 249: Angelini, pll. 11 and 16: A, Oedipus and the Sphinx; B, youth and woman).

I should have spoken in this chapter, or thereabouts, of three uncommonly interesting vases in New York, the calyx-krater with Kadmos and the Dragon, 07.286.66, a piece of capital importance; the calyx-krater, with two rows of figures, 08.258.21, which is of poor style, but valuable for its subject, a Nekyia with Herakles, Theseus, and Peirithoos; and the fragmentary bell-krater, 12.229.14, which has a unique representation of Athena, Athanasia, and Tydeus. I should have spoken, I say, of these three vases, if I knew who the painters were: but all three puzzle me.

CHAPTER XVII

SMALL VASES OF THE FREE PERIOD

IN the ripe period of the free style, a great deal, perhaps most, of the finest work is found on little vases — jugs, toilet-boxes, and perfume-pots; and therefore, although I cannot assign them to their authors, I must say a word here about certain small, choice pieces in Boston, New York, and Yale.

Squat lekythoi (shape Furtwängler *Cat.*, pl. 6, no. 240) are found in the ripe archaic period, but do not become common until the developed free. One of the finest examples is the Amazon vase in Boston, (95.48) published in *M.F.A. Handbook*, p. 88. It immediately recalls another Amazonomachy on a vase of the same shape and the same time, the squat lekythos from Cumae in Naples (R.C. 239: Fiorelli, *Vasi rinvenuti a Cuma*, pl. 8; phot. Sommer; *Mon. Linc.* 22, pll. 86–87). The Naples vase is very likely, as Gabrici says (*Mon. Linc.* 22, pp. 537–538) by the painter Aison, whose name is known from a Theseus cup in Madrid (196: *A. D.* 2, pl. 1; Leroux, pll. 25–28): the Boston vase is by a contemporary painter, who works from similar exemplars, but cannot put into his figures the wonderful tense modelling which Aison puts into his; on the other hand, it is far more vigorous than the Amazon dinos in London (F.R., pl. 58). Some of the details bring to mind the frieze of the Parthenon, and the vase cannot be much later than the frieze.

The career of the squat oinochoe (shape 3) runs nearly parallel to that of the squat lekythos. Four vases of this shape claim our notice.

The first is the vase in Boston (00.352), published by Hartwig in *Strena Helbigiana* (pl. p. 111, and p. 111). The picture is a remarkable one: a pretty woman, called Kraipale, or Headache, sits on a rock, supporting herself on her thyrsos, and holding out a kantharos towards a silen called Sikinnos (from the boisterous dance called sikinnis), who stands looking at her, a jug in his left hand. Behind her, a friend called Ephymnia (Refrain) is bringing a vessel of steaming liquid. Kraipale has seen dancing and drinking, she has been sick, and now she has a parched mouth and a burning head, and wants something to pull her together. She stretches out her hand for more wine, but the silen sees that it would be unwise to supply her: the warm, healing beverage will do her more good. Archaic artists often portrayed, with great frankness, the penalty of heavy drinking — the Brygos painter, for instance, in his Boston cup (Fig. 59): how fastidious the new age seems by contrast!

Hartwig connected the Kraipale vase with Meidias: but it is distinctly earlier than the vases of the Meidian school. The interpretation just given is based on Hartwig's (*Strena Helbigiana*, pp. 111–114), which I prefer to Miss Fränkel's (*Satyr- u. Bakchen-namen*, pp. 60–61). The friend's name was formerly read $\Theta\upsilon\mu\eta$: Εφύμν[ια] is Robinson's reading, and the word will be parallel to Sikinnos, the one taken from the dance, the other from the vocal accompaniment.

The same note is struck by the squat oinochoe with the Return of Hephaistos in New York (o8.258.22: F.R. pl. 120.1: *Bull. Metr. Mus.* 4, p. 104, fig. 8), and the squat oinochoe in Boston with silens attacking a sleeping maenad (o1.8o85: Fig. 110). The former is one of three oinochoai with Dionysiac subjects which are probably by



FIG. 109: Oxford 534.

a single hand: the other two are Athens 1218 (*BCH.* 1895, p. 98, fig. 4: Dionysos drunk, with silens and maenads) and Athens 1219 (*BCH.* 1895, p. 98, fig. 3; Collignon-Couve, pl. 44, no. 1282 and p. 20, fig. 8: drunk Dionysos and silens). The New York vase is a world away from archaic pictures with the same theme: the archaic pictures, on the François vase or on the krater by the Kleophrades painter (*Mon. Suppl.*, pl. 24) are filled with strong animal life: on the New York vase, all is delicately playful and pretty.

The Boston oinochoe with silens attacking a sleeping maenad (o1.8o85: Fig. 110) is not only one of the finest vases of its shape, but one of the masterpieces of the free style. The squat oinochoe in Oxford (534: Fig. 109 = *JHS.* 25, pl. 1 = Nicole,



FIG. 110: Boston o1.8o85.

Meidias, p. 115 = Buschor, p. 210) has a similar subject, a silen stealing up to the sleeping maenad Tragodia, is contemporary, is based on a similar model, is of equal beauty, and yet is not by the same artist. The subject is not a new one, but is found several times in the archaic period, and notably on the splendid cup by the Panaitios



FIG. 110 bis: Oxford 537.



FIG. 111: Boston 00.355.

painter in Baltimore (see Fig. 53), but it has been recast, rethought, till the wild bestial scene has become a charming idyll. As in the Baltimore cup, the drawing of the hands in the two oinochoai is of notable beauty. The Boston vase will recall Titian's Antiope, but the silens have none of the Zeus-Satyr's sentimentality.

The fourth squat oinochoe is Yale 139 (woman, youth, and man with laurel staff). This vase, like the last, advises us that we are close on the time of the Meidias painter, but the style is still simpler and purer.

Boston 00.355 is a small vase of a rare kind, a perfume-pot shaped to resemble a midget pointed amphora. The pictures (A, Eros with his foot raised on a rock, holding a box: B, (Fig. 111) seated woman) recall a vase of the same shape in Oxford

(537: *JHS.* 25, p. 70: A, new, Fig. 110 bis), but are slightly more developed in style. The Oxford vase is by the painter of the Eretria onos, who is treated by Furtwängler in *F.R.* 1, pp. 290-291.¹ A third vase of the same shape, an exquisite masterpiece, has lately been added to the Berlin museum (Eros and a youth, with women: on the neck, two Erotes). There are also black examples, one in New York.



FIG. 112: New York 12.229.12.

This chapter will conclude with a mention of two small cups. One is the graceful fragment in New York (12.229.12) published by Miss Richter in *Bull. Metr. Mus.* 8, p. 157, fig. 9 and in our Fig. 112 (int., Apollo and Kalliope: ext., remains of a clothed figure). Cups by the same painter will be found in the British Museum (E 93: I, woman and youth; A and B, youths and

women, with lyres and phialai and oinochoai), the South Kensington (666.64: I, Kalliope with oinochoe and phiale, and Apollo with lyre; A and B, youths and women, with lyres and phialai and oinochoai), and the Ashmolean (1916.13: I, Nike with wreath and youth with lyre: A and B, youths and women, with lyres). The New York cup is the most careful of the four.

The other is the stemless cup (shape Furtwängler *Cat.* pl. 6, no. 226), Boston 99.539, signed by the maker Xenotimos (*A. D.* 1, pl. 59.1; *Burlington Cat.* 1888, no. 10 = Froehner, *Cat. Van Branteghem*, pl. 29, no. 84: I, Peirithoos; A and B, Leda and the egg). I do not know any other vases by the same painter: a cup-kotyle in Berlin, with Nereus and Nereids (*A. D.* 1, pl. 59.2; Froehner, *Cat. Van Branteghem*, pl. 30, no. 85) has been attributed to the same hand, but without good cause.

¹ The painter is named after the onos from Eretria in Athens (1629; C.C. 1588: *Eph. Arch.* 1897, pll. 9-10). Furtwängler assigns to him the London pyxis B. M. E 774 (*F.R.* pl. 57.3) and the squat lekythos Berlin 2471 (*Furtwängler, Coll. Sabouloff* pl. 55). Add the Vatican oinochoe with Menelaos and Helen (Helbig 525: *Mus. Greg.* 2 pl. 5.2: photos. Moscioni 8592-8594, and the oinochoe (shape 7) B.M. E 564 (phot. Mansell).

CHAPTER XVIII

RIPE FREE STYLE (1)

LET us now turn to the larger vases of the ripe free period. We shall find hardly anything in America, and very little elsewhere, which will match the small vases cited in the last chapter.

THE KLEOPHON PAINTER

One of the best artists of this period is the painter of the stamnos in Petrograd (810: detail, Fig. 113) with the love-names Kleophon and Megakles. His figures are full and fleshy, his drapery loose and flowing, but in his best work he keeps a simplicity and amplitude which, joined with the grave beauty of his heads, gives it a touch of grandeur which is rare in his time, is not found in the succeeding age, and only reappears in the finest pieces of the Kertch or Late Attic style. Let us not deceive ourselves; his art is inferior to the art of Euthymides or the Berlin painter, and nothing he painted equals the Tragodia oinochoe or its fellow in Boston; but he is the best of his time in his kind.

There are two vases by the Kleophon painter in Boston, both able work, neither on the level of his highest achievement. One of these is a bell-krater with the sacrifice of a sheep (95.25: A, Fig. 114), the other the pelike 03.793 (A, Fig. 115 bis), with the departure of a young soldier. The sacrifice vase may be compared on the one hand with the earlier sacrifices by Polygnotos (see p. 171), on the other with the much finer vase by the Kleophon painter himself, Petrograd 774.



FIG. 113: Petrograd 810.

VASES BY THE KLEOPHON PAINTER

I. Stamnoi.

1. Munich 2415 (Jahn 382). Lützow, *Münchener Antiken*, pll. 5-6: F.R. pl. 35: A, Buschor, p. 201. A, soldier leaving home: B, youths.

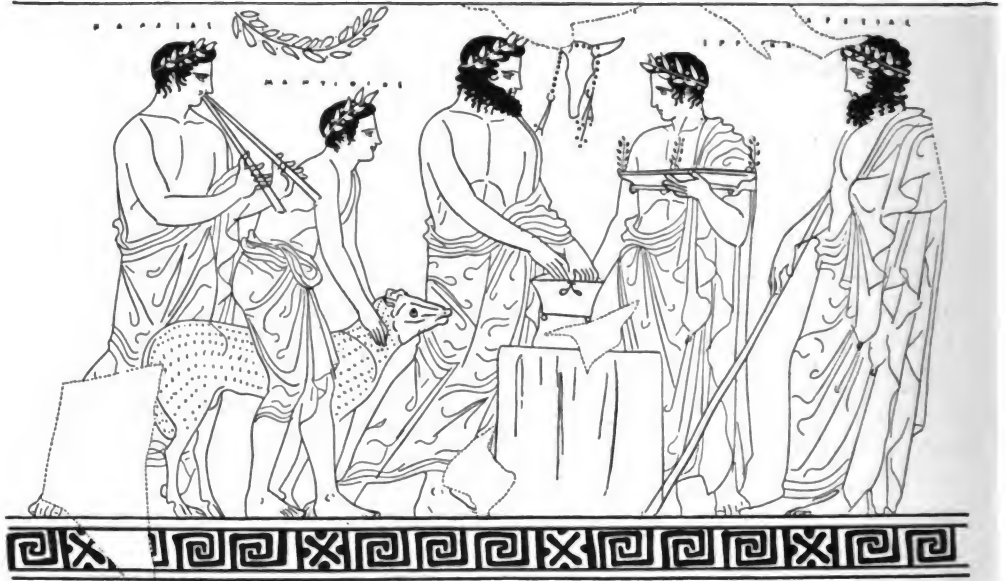


FIG. 114: Boston 95.25.

2. Petrograd 809 (Stephani 1428). A, *Compte-Rendu* 1873, pl. 5 = F.R. 1, p. 189. Replica of the last.
3. Munich 2414 (Jahn 296). Lützow, *Münchener Antiken*, pll. 2-3. A, komos: B, komos.
4. Petrograd 810. Drawing in the Berlin Apparatus, 16.22: detail, our Fig. 113: A, komos: B, komos. Love-names Megakles and Kleophon.



FIG. 115: Oxford 281.

II. Calyx-kraters.

5. Petrograd 774 (Stephani 1636). *Compte-Rendu* 1868, pl. 6. A, sacrifice: B, maenad and silens.
6. Found near Himera. Baldassare Romano, *Antichità inedite . . . trovate in Sicilia*, pll. 1-3. A, soldiers leaving home: B, youths.
7. Leipzig, fragment. Head of youth to left.

III. Bell-kraters.

8. Boston 95.25. A, Fig. 114, sacrifice of sheep: B, silen and maenads.

9. Petrograd (Stephani 2077). *Compte-Rendu* 1868, pl. 5.3-4. A, komos: B, youths.

IV. Column-krater.

10. Oxford 281, fragment. Fig. 115. Woman playing the flutes.

V. Pelikai.

11. Munich 2361 (Jahn 776). Lau, pl. 26: new, F.R. pl. 29. A, the return of Hephaistos: B, old man, and women.
12. Boston 03.793. A, soldier leaving home: B, youths.

A Pelike

Jacobsthal noticed (*Göttinger Vasen*, p. 53, note 2) the similarity between the pelike New York, GR. 593, described by Morgenthau in *Jahrbuch* 2, pp. 193-194 (A, Dionysos resting, attended by a boy [Oinopion?], a maenad and an old white-haired silen: B, three youths), and a much finer vase, the Berlin dinos 2402 (Furtwängler, *Coll. Sabouroff*, pll. 56-57; Jacobsthal, p. 54: Dionysos resting, with silens and maenads). Jacobsthal attributed the two to the same hand: at any rate they are allied. The Berlin vase bears a resemblance to the splendid volute-krater with the Return of Hephaistos, Bologna 283 (*A.D.* 1, pl. 36).

THE PAINTER OF THE CHRYSIS HYDRIA

The New York hydria with women, 06.1021.185 (*Cat. Vente 11-14 mai 1903*, p. 38; *Le Musée* 1, p. 297; Sambon, *Coll. Canessa*, p. 34 and pl. 8, no. 104) has already been compared by Sambon (*ibid.* p. 35) with a lost hydria figured in Gerhard, *A. V.* pll. 302-303. Five hydriai and a bell-krater can be assigned to this artist: the least schematic and the best of these vases is the Petrograd hydria from South Russia. The New York hydria bears the inscriptions ΧΡΥΣΙΕΣ and ΦΙΛΗ: so the painter may be called the Chrysis painter.

VASES BY THE PAINTER OF THE CHRYSIS HYDRIA

I. Hydriai.

1. New York 06.1021.185. *Cat. Vente 11-14 mai 1903*, p. 38: *Le Musée* 1, p. 297: Sambon, *Coll. Canessa*, p. 34 and pl. 8, no. 104. Six women.
2. Formerly in the Roman market (Campanari). Gerhard, *A. V.* pll. 302-303, 1-2. Youth and five women.
3. Castle Ashby, the Marquis of Northampton, 27. Dionysos and women.
4. Petrograd. *Ants. du Bospore cimmérien*, pl. 54.B. Youth and five women.
5. Vienna. Tischbein 5, pl. 40: *Dubois-Maisonneuve*, pl. 5. Five women.

II. Bell-krater.

6. London, B. M. E 503. A, Miss Fränkel, *Satyr- und Bakchennamen*, pl. 3. A, Dionysos with silens and maenads: B, youths.

THE PAINTER OF THE NEW YORK CENTAUROMACHY

The fine Centauromachy fragments New York 06.1021.140, which are part of a large volute-krater, were not worthily published until Hauser reproduced his excellent drawing of them in F.R. 3, p. 52. He assigned to the same hand the Petrograd volute-krater fragment with Herakles sacrificing (*Compte-Rendu* 1876, pl. 4.1 = F.R. 3, p. 53) and the famous maenad stamnos in Naples (2419: F.R. pll. 36-37; Buschor, p. 207). Bryn Mawr has fragments of a good cup (43) by the painter of the New York Centauromachy: there remains, on the inside, part of a youthful figure and, on the left of it, a hydria on a high pillar; on the outside, (*AJA.* 1916, p. 343 nos. 22 and 24), athletes with strigils and seated and standing youths: the fillets on the heads are in raised gold, and an ivy garland runs round the interior of the cup near the edge. There is a fragment of another cup by the same hand in Petrograd (*Compte-Rendu* 1869, pl. 4, fig. 7: ext., youth leaving home).

A Bell-Krater

The bell-krater with the sacrifice of a sheep, Boston 95.24, resembles the vases just mentioned, and might conceivably be by the same painter, although it is vastly inferior. The Chrysis hydria and its mates belong to the same group.

If you compare the two bell-kraters, Boston 95.25 (Fig. 114) and 95.24, you can see that the central groups in both are derived from a common model. Moreover, the reverse of 95.24 almost repeats the reverse of the pelike 03.793, which is by the same artist as the bell-krater 95.25, namely the Kleophon painter. Yet the style of 95.24 is quite different from that of 95.25 and 03.793.

Two Neck-Amphorae

Finally, we may glance at two neck-amphorae with twisted handles which are in Boston. The larger and better of the two, 03.821 (A, women, Chryso, Hippodame, Asterie, and Iaso, with Eros: B, youth pursuing woman) may be loosely attached to the group just mentioned, but is by a different painter from all the vases hitherto named. The other can be placed more accurately: Boston 03.833 (A, fight: B, silen and maenad) belongs to a small class of five closely connected vases, all neck-amphorae with twisted handles, and all of the same size, shape, and decorative type. One of them is in Naples (RC. 160: *Mon. Linc.* 22, pl. 92: fight), the three others were in the Spinelli collection (*Ancienne Collection Borelli Bey*, pl. 21, nos. 224 (fight), 225 (Amazonomachy), and 226 (horseman leaving home) = *Mon. Linc.* 22, p. 682, nos. 1, 3, and 2). I have not seen these four vases, but judging from the reproductions I should say they might well be by the same hand as the Boston vase, and are at any rate nearly akin.

A sixth, much larger vase belongs to the same group: the amphora with twisted handles, from Melos, in the Louvre (F.R. pl. 96-97: gigantomachy). The Melos vase and its companions are already later than the vases mentioned in the next chapter,

CHAPTER XIX

RIPE FREE STYLE: (2) THE MEIDIAS PAINTER

THE last group of vases to be treated in this book is that which clusters round the London hydria signed by the maker Meidias (B. M. E 224: F.R. pll. 7-8). Here also there is beauty: the gleam of gold, loves and ladies with soft limbs, in soft raiment, and all that is shining, easeful and luxurious: perfume, honey and roses, till the heart longs for what is fresh, pungent, and hard.

The Meidian vases have received a good deal of attention from scholars, especially from Milchhöfer in *Jahrbuch* 9, pp. 64-65, from Furtwängler, in divers parts of F.R., from Nicole in his book *Meidias et le style fleuri*, and from Hauser in F.R. 3, pp. 38-50. I have not seen Ducati's monograph.

It is sometimes difficult to be certain whether a particular vase is by the 'Meidias painter' himself, that is, the painter of the signed hydria in London, or by one of his adherents and imitators. For instance, of the six hydriai mentioned by Nicole (pp. 55-83) the Carlsruhe Judgment of Paris (259: F.R. pl. 30 = Nicole, pl. 2.2) is thoroughly Meidian, but most likely not by the same hand as the rest. The other five are by the Meidias painter: the London hydria, the Florence Phaon and the Florence Adonis (Milani, *Mon. Scelti*, pll. 3-5 = Nicole, pl. 3: attributed by Milani), the Athens vase (1179: C.C. 1248: Nicole, pll. 4 and 8.4: attributed by Nicole) and the Boston fragments (03.842, a-c: Nicole, pl. 5: attributed by Robinson in the *Boston Museum Report*, 1903, p. 72, no. 65).

The Boston hydria, like the hydriai in London and Carlsruhe, has not one, but two pictures on it: above, Triptolemos attended; below, Dionysos with his maenads: the pictures being separated by a horizontal band of pattern. This division of the surface is commoner on calyx-kraters than on hydriai (see p. 158): in neither kind of vase is it found before the free period, for the earliest such hydria and the earliest such calyx-krater are both by the Niobid painter.¹

The other Meidian hydriai are of normal type. The damaged vase in New York (16.52), from which Fig. 116 is taken, is more probably by the painter himself than by an imitator, although it is greatly inferior to the magnificent hydriai in Florence and Athens. A general view of the vase is given by Miss Richter in *Bull. Metr. Mus.* 11, p. 127, fig. 4. The subject is Thamyris and the Muses: a finer version of the same, by the Meidias painter (Milchhöfer, *Jahrbuch* 9, p. 64), is found on a squat lekythos in the Jatta collection at Ruvo (1538: *RM.* 3, pl. 9 = *Mus. Ital.* 2, pl. 5 = Nicole, pl. 7.4).

There are two Meidian hydriai, both school pieces, in the Jatta collection, one (1472) with four maenads, the other (1559: *Bull. Nap.* n.s.6., pl. 4.2) with a seated lady,

¹ Pp. 147 and 150. Other hydriai of the kind: Leipzig, fragments (centauromachies); Syracuse, from Camarina (the Rising of Persephone: young soldier leaving home); Florence 4014 (*A.Z.* 1850, pl. 21: pyrrhic; Peleus and Thetis); Petrograd (Stephani 1143: Amazonomachy; women, youth, and Eros).

whether Aphrodite or a mortal beauty one cannot tell, waited on by three women and Eros. The London Apollo and the Muses (B. M. E 225: D'Hancarville 1, pll. 30-32) and the Spinelli Judgment of Paris (*RM.* 2, pl. 12 and p. 263) belong, broadly speaking, to the same group, are not, however, by the Meidias painter, but by the painter of the London bell-krater signed by the maker Nikias (Froehner, *Coll. Tyszkiewicz*, pl. 35: A, phot. Mansell 3235).¹

Of the smaller Meidian vases, and most of the Meidian vases are small, there is a good choice in the American museums. New York has an excellent squat oinochoe by the Meidias painter (GR. 1243), the laundry vase published by Pottier in *Dumont-Chaplain*, pl. 8 (= *Jahreshefte* 8, p. 31), assigned to the Meidias painter by Milchhöfer (*Jahrbuch* 9, p. 64), explained by Hauser (*Jahreshefte* 8, p. 30) and connected with pictures of Nausikaa by Pottier (*Dumont-Chaplain* 1, p. 364) and Hauser (*Jahreshefte* 8, pp. 30-31). By the same artist, two fragmentary squat oinochoai in Boston, one with a komos scene (10.190), the other with two youths on galloping horses (13.171); and a smaller one in New York (06.1021.196: Sambon, *Coll. Canessa*, p. 71 and pl. 17, no. 246). The subject of the New York vase is a komos of children, so that it belongs to the series of baby oinochoai discussed by Benndorf in *G.S.V.*, p. 64; there is another baby oinochoe by the Meidias painter in the British Museum (E 550). A third squat oinochoe in Boston, fragmentary like the others (01.8255), is a school piece: a galloping youth is preceded by a youth holding a lyre and followed by another holding a stick.

Milchhöfer has already assigned to the Meidias painter (*Jahrbuch* 9, p. 64) a squat oinochoe in Athens (1263) with Eros introducing Paris to Helen (*Ann.* 1879, pl. N: phot. Alinari 24471, middle): this artist, or possibly one of his colleagues, painted the strange caricature vase in the Louvre with a grotesque Herakles and Nike driving a team of centaurs (*Mons. Grecs* 1876, pl. 3), which shows how low Attic humour had sunk by the end of the fifth century.

The squat lekythos is one of the artist's favourite shapes. A vase of this kind in Boston (00.353) with a seated sceptred youth, a kneeling Eros, and a woman holding a tray, is by the Meidias painter himself: close to his work, the Yale vase with Poseidon the Lover (152), published in *El. Cér.* 3, pl. 27, and given to the Meidian school by Nicole (p. 86, no. 5). School pieces are in Boston (95.49: nurse bringing baby to mother) and in New York (11.213.2: Eros introducing a youth to a lady). Squat lekythoi by the Meidias painter himself are mentioned in Nicole's *Meidias*, p. 86 (nos. 3, 4, 6, 7, and 8) and p. 87 (nos. 3-5): school pieces, *ibid.*, p. 86, nos. 14-15, and p. 87, nos. 1 and 6: the finest of these are the Jatta Thamyris and the Aphrodite in the Louvre (*Mons. Grecs* 1889-1890, pll. 9-10).

A kind of vase which does not occur before this period is the so-called acorn-lekythos (shape Furtwängler *Cat.* pl. 6, no. 241). There is an acorn-lekythos by the Meidias painter in Boston (95.1402: Eros and women). Other Meidian vases of this shape are mentioned by Nicole, pp. 86-87, nos. 16 and 17 (if his no. 17 is the vase published

¹ Also by the Nikias painter: the bell-kraters B. M. E 498 (A, phot. Mansell 3136: Herakles and Iolaos with Athena and Nike) and Vienna 503 (Laborde 1, pl. 7: Schween, *Die Epistaten des Agens u. der Palaistra*, plate: athletes): the last assigned to him by Jacobsthal (*Göttinger Vasen*, p. 15, note 2).



FIG. 116: New York 16.52.

in *Mons. Grecs* 1893-1894, pp. 1 and 5): a fourth is in the Liebieghaus at Frankfort (a woman leaning on another's shoulder, an Eros holding a tray, and two other women).

Another new shape is the low pyxis (Furtwängler *Cat.* pl. 6, no. 231). There are low pyxides by the Meidias painter in Oxford (551: *JHS.* 25, p. 79 and pl. 4; Nicole, pl. 14 and pp. 133 and 137: detail, new, in our Fig. 117: women and Erotes) and in London (B. M. E 775: *B. M. Cat.* 3, pl. 20: on the lid, Pentheus; on the sides, Aphrodite in an Eros-chariot, with women): the former was attached to the school of the Meidias painter by Nicole (*Meidias*, p. 132), but under-estimated and dated too late. A third is the smaller Boston pyxis with Odysseus and Nausikaa (04.18: *Jahreshefte* 8, pl. 1: F.R. 3, p. 99: *M.F.A. Handbook* p. 89) which as Hauser showed (*Jahreshefte* 8,



FIG. 117: Oxford 551.

pp. 18-35: F.R. 3, pp. 99-102) probably reproduces the main features of the Nausikaa of Polygnotos the Thasian.

The pyxis New York 09.221.40 A (*Bull. Metr. Mus.* 5, p. 143, fig. 7: women bringing gifts to a seated woman) is of the older, cylindrical type. It is a school piece.

The toilet-vase called lekanis is rarely decorated with pictures before the free period. The early examples are mostly plain black.¹ Milchhöfer mentions four lekanides in the style of the Meidias painter. A fifth, lately acquired by the New York

¹ The earliest pictured lekanides are a vase in Taranto with Poseidon and Amynone, from the school of the Berlin painter, and another, with Boreas and Oreithyia, published in *Coll. Arthur Sambon* (25-28 mai 1914) no. 103, plate.

Nicole (p. 100) speaks as if Furtwängler had attributed the London lekanis E 805 (*El. Cér.* 2, pl. 86 A) to the school of Meidias: but Furtwängler saw that it was much earlier (F.R. 2, p. 39).

Nicole, p. 88, no. 22 (Millingen, *V. de Coghill*, pl. 5 = *El. Cér.* 2, pl. 72) is not Attic, but Italian.

museum (15.166 A and B: *Bull. Metr. Mus.* 11, p. 127, fig. 3) is a coarse school piece, the subject a seated woman with Eros and women bringing her gifts. Part of a sixth is in Göttingen (44: women): Jacobsthal, who published it (*Göttinger Vasen*, pl. 15 fig. 47) saw it to be Meidian.

Boston 03.857 is a fragment of a large vase by the Meidias painter: there remain the head and shoulders of a woman, with the inscription [Aphro]dite.

ARISTOPHANES

Of the two cups signed by the painter Aristophanes and the maker Erginos, one is in Berlin (2531: F.R. pl. 127: A, Poseidon and Polybotes; B, gigantomachy), the other in Boston (00.344: F.R. pl. 128: A, Herakles, Nessos, and Deianeira; B, centauromachy). An exact replica of the Centauromachy cup, lacking the signature, is also in Boston (00.345: F.R. pl. 129); a replica of the interior design, but without Herakles, on the fragment in Petrograd cited by Hauser (*Compte-Rendu* 1869, pl. 4.13 = F.R. 3, p. 49). The style of the three cups is almost indistinguishable from that of the Meidias hydria: and Hauser (F.R. 3, pp. 46-50) proposed to consider them early works of the Meidias painter. Admitting the great similarity between the two groups, I cannot persuade myself that the Aristophanes cups are older than the Meidias hydria. I should like, for the present, to count the Meidias painter and Aristophanes as distinct though closely allied artists.



FIG. 118: London B.M. B 424.

APPENDIX

APPENDIX

ADDENDA

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9. Oltos: The fragment no. 8 is figured by Hoppin in *Euthymides and his Fellows*, p. 134.
11. Oltos: No. 31, the London cup, is published by Gerhard in *A.V.* pll. 84-85.
12. Oltos: No. 51, the Baltimore fragment has been published by D. M. Robinson in *AJA.* 1917, p. 162.
22. The interior of the Hegesiboulos cup in New York: *Handbook Metr. Mus.* p. 104.
- 28-33. Phintias, Euphronios, and Euthymides: Further observations on these painters, and the vases which have been attributed to them by other writers, will be found in *JHS.* 37, pp. 233-237.
33. Euthymides: The obverse of no. 4, the Louvre amphora, is published by Gerhard in *A.V.* pl. 176.2.
35. The Berlin painter: A good drawing of the Achilles and Memnon from the London volute-krater will be found in the British Museum *Guide to an Exhibition illustrating Greek and Roman Life*, p. 99.
35. The Berlin painter: The New York hydria: *Handbook Metr. Mus.* p. 102.
38. The Berlin painter: The Deepdene Nolan amphora is now in the collection of the Hon. Marshall Brooke: in the same collection, the Nolan amphora by the same hand, formerly in Mr. Biscoe's possession, no. 35A in my *JHS.* list.
40. The Berlin painter: The Winchester fragment is to be published by Miss Herford in her forthcoming *Handbook to Greek Vases*.

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43. The Kleophrades painter: The New York neck-amphora: *Handbook Metr. Mus.* p. 105.
44. The Kleophrades painter: Good photographs of the Vatican amphora H. 496, no. 1 in my *JHS.* list, are given by Hoppin in *Euthymides and his Fellows*, pll. 39-40. Miss Herford proposes to publish a figure from the Louvre calyx-krater G 162, my no. 34, in her *Handbook*.
59. The Flying Angel painter: The Deepdene column-krater, no. 9, is now in Oxford.
66. The Syleus painter: Fragments of an important vase by the Syleus painter are published in *Notizie degli Scavi*, 1917, p. 147 (the Birth of Athena): in the museum at Reggio di Calabria (?).
67. At the end of this chapter, I should have mentioned a hydria in Bowdoin College, with a woman, inscribed NIKAPETE, seated between two standing youths. I believe it to be by the painter of the Aegisthus vase in Bologna: a list of his works in *AJA.* 1916, p. 147. Probably by the same painter, a hydria in Athens (1174A: C.C. 1171: Heydemann, *G.V.* pl. 2.1) and another, with Thracian women at the fountain, in the Giudice collection.
70. The painter of the Boston Tithonos: a fine lekythos by this painter, with Nike at an altar, is published by Millingen in *Vases de Coghill*, pl. 22.2. It was formerly in the Deepdene collection and is now in Oxford.
78. The Providence painter: No. 12, the Deepdene Nolan amphora is now in

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- Oxford. By the same, the Nolan amphora Oxford 277 (A, Athena: B, king).
79. The Providence painter: Through an oversight, the Boston lekythos 95.44, attributed to the Providence painter on p. 76, has been omitted from the list of his works on p. 79.
85. The Panaitios painter: No. 3, the New York cup: The interior is published in *Handbook Metr. Mus.* p. 97.
92. The Brygos painter: The New York head-vase: *Handbook Metr. Mus.* p. 101.
92. The Brygos painter: The Villa Giulia rhyton is figured in *AJA.* 1917, p. 457 after the publication, which I have not been able to see, in *Bollettino d'arte*, 1916.
92. The Brygos painter: The London lekythos has already been connected with 'Brygos' by Miss Dickson in *JHS.* 19, p. 202.
95. The painter of the Paris Gigantomachy cup: The Bologna cup, no. 10: the part of the exterior not figured by Zannoni is given by Jüthner in *Antike Turngerichte*, p. 17.
100. It was Dr. Hoppin who informed me that the Artemis cup was now in the Art Institute at Chicago.
104. Makron, no. 58: The interior, *Handbook Metr. Mus.* p. 99.
106. Makron: The Deepdene columnkrater, no. 112 in my list, is now in the collection of the Hon. Marshall Brooke.
108. The Telephos painter: Hartwig had already noticed that the Petrograd cup no. 3 was by the same painter as the Boston Eos cup.
116. The Pan painter: The New York column-krater: *Handbook Metr. Mus.* p. 103.
119. The Seesaw painter: I owe my knowledge of no. 2 to Dr. Waldhauer, who showed me photographs of it.

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120. The Seesaw painter: No. 12, the Deepdene pelike, is now in Cambridge.
121. The painter of the Girgenti calyxkrater: No. 6, the Villa Giulia columnkrater, is now published in *Mon. Linc.* 24, pl. 10, fig. 23. The museum number is inv. 14217.
121. A hydria with the Return of Hephaistos, lent to the Fogg Museum by Mr. Marsden J. Perry, is published in *AJA.* 1917, pp. 38 and 46. It belongs to the group of mannerist hydriai: but which of the mannerists painted it I cannot tell from the illustrations.
- 124-125. Hermonax: A tenth pelike by Hermonax in the London market (Spink): A, youth leaving home, between a woman and a man; B, man between two women.
128. The white pyxis in New York: *Handbook Metr. Mus.* p. 109.
133. The Bologna Boreas painter, no. 6: the interpretation due to Petersen.
133. A stamnos with Eos and Kephalos, lately acquired by the New York museum, is by an anonymous artist of the late archaic period, 'the painter of the Deepdene amphora.' These are his works:—

I. AMPHORA, TYPE A

NO.

1. Tarporley, the Hon. Marshall Brooke: formerly in the Deepdene collection. Tischbein 2, pll. 22 and 23. A, Herakles and Athena: B, Dionysos and a maenad.

II. STAMNOI

2. New York. A, Eos and Kephalos: B, women and youth with spear.
3. Würzburg 324. Gerhard, *A.V.* pl. 182: A, Peleus and Thetis: B, Nereids running to Nereus and Doris.
4. Karlsruhe 211. A, Boreas and Oreithyia: B, Eos and Kephalos.

NO.

5. Copenhagen. A, Triptolemos and Demeter: B, woman and kings.
6. Brussels. Raoul-Rochette, pl. 44 B. A, Dionysos and maenad: B, Boreas and Oreithyia.
7. Czartoryski collection, 44. Minervini, *Mon. Barone*, pl. 7: De Witte, pll. 15-16: Frickenhaus, *Leidenvasen*, pl. 2, no. 14: A, maenads at image of Dionysos: B, women.
8. Louvre G 189. A, Peleus and Thetis: B, women.
9. Rome, Mr. Augusto Castellani. A, woman between man with phiale and woman with mirror: B, naked woman playing castanets between two women, one playing the flutes.
10. Louvre G 188 bis. A, Zeus and Athena.

III. COLUMN-KRATERS

11. Rome, Villa Giulia. A, Nike running with helmet and spear: B, komast.
12. Louvre G 346. A, Poseidon and Nike, with two others: B, woman with castanets, and two men: largely modern.
13. London B.M. E 474. A, komos: B, youths.
14. Munich 2378. Komos: A, youth and woman: B, youth.
15. Petrograd, fragment. Woman and youth.

IV. HYDRIAI

16. London, Mr. Henry Oppenheimer. Woman with basket, and seated woman with distaff.
17. London B.M. E 211. Old man between two women, all seated.
18. Oxford 531. *JHS.* 25, p. 68. Women making wreaths.

V. PELIKAI

19. Naples 3030. A, a naked and a clothed woman at a laver: B, woman with smegmatotheke, and youth.

NO.

20. London, B. M. E 377. Panofka, *Cab. Pourtales*, pl. 9: A, silen arming, and maenad: B, Dionysos and maenad.
21. Brussels R 250. A, Dionysos and maenad: B, two maenads.

VI. NOLAN AMPHORA

22. Syracuse. *Mon. Linc.* 17, pl. 10.1. A, Theseus and Prokroustes: B, youth with stick.

VII. FRAGMENT OF A SMALL VOLUTE-KRATER

23. Athens, Acropolis collection G 389. Athena. Inscription OREIBEVOΣ: ΕΡΟΙΕΣΕΝ ΗΙΕΡΟΣ ΤΕΣ ΑΘΕ [vaia].

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134. The Orchard painter: Two figures from no. 1, the New York Orchard krater: *Metr. Mus. Handbook*, title-page.
145. The Altamura painter: The neck-amphora no. 20 is now in the University Museum at Philadelphia, and is published in the *Philadelphia Museum Journal*, 1917, pp. 20 and 24.
147. The Niobid painter: Fragments of a krater by this painter, with a picture of Triptolemos, have lately been found at Locri and published by Orsi in *Notizie degli Scavi* 1917, p. 154, fig. 60: in the museum at Reggio di Calabria (?). The unfinished fragment in Bonn, *Jahrbuch* 14, p. 166 (head of a king), is either by the Niobid painter or by one of his followers.
150. Mr. Warren has kindly procured me photographs of a hydria in Bowdoin College which I have not seen. The subject is Boreas and Oreithyia, the hand the Niobid painter's.
152. The New York Amazonomachies: The calyx-krater, *Handbook Metr. Mus.* p. 106: the volute-krater, *ibid.* p. 107.

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154. The Villa Giulia painter: The Deepdene Peliad hydria is now in Cambridge.
160. A small photograph of the New York bell-krater with the drunken Dionysos is published by Miss Richter in *Handbook Metr. Mus.* p. 122.
161. The painter of the Deepdene trophy pelike: The trophy pelike was acquired for Boston at the Hope sale.
162. The Deepdene Danae fragment is now in Oxford.
163. The Achilles painter: No. 34 in my *JHS.* list, the Deepdene squat lekythos, has been acquired for the New York museum.
164. The Achilles painter: The white lekythoi New York 08.258.17 and 08.258.18 are published in *Handbook Metr. Mus.* p. 129.
173. Line 3. The neck-amphora with triple handles has passed from the Deepdene collection into that of the Hon. Marshall Brooke. It is by the painter of the Hector vase in the Vatican (see p. 172).
173. The Lykaon painter: The Neoptolemos vase: *Handbook Metr. Mus.* p. 121.
175. The Lykaon painter: I am not sure whether the Oxford fragment, no. 6, is from a bell-krater or from a calyx-krater.
178. The New York oinochoe with the Return of Hephaistos: *Handbook Metr. Mus.* p. 127.
183. A word must be said here about the fine marriage lebes lately added to the New York collection, and published in *Bull. Metr. Mus.* 11, p. 255 and *Handbook Metr. Mus.* p. 125. It belongs to a very numerous group of vases, which we have not had occasion to mention in the text: they are mostly midget hydriai and midget pelikai: examples of the hydriai are the Czartoryski vase

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- published in *Annali* 1866, pl. U and in De Witte, pl. 25; B. M. E 202 and E 207 (*B.M. Cat.* 3, pl. 8, figs. 1 and 2), the Vienna hydria, *Festschrift für Benndorf*, p. 249 and a replica in the Louvre (G 557); Oxford 296; the Copenhagen hydria *Jahrbuch* 30, pl. 3 and the London hydria E 204 (Panofka, *Bilder Ant. Leb.* pl. 18). Examples of the pelikai, B. M. E 406, and Berlin 2357 (*A. Z.* 1878, pl. 22). To the same group belong two squat lekythoi of a rare variety, Yale 150 (woman at altar) and London B. M. E 650 (*B. M. Cat.* 3, p. 338, fig. 25): and the small calyx-krater in Boston with Phrixos and Hermes.
184. The bell-krater published by Tischbein, 2, pl. 44, was acquired for Providence at the sale of the Deepdene vases: it belongs, roughly speaking, to the same group as the Boston bell-krater 95.24 and the New York Chrysis hydria. I shall call the artist the Pothos painter because he gives that name to the winged boy who plays the flutes on the Providence vase. A list of his works follows: on the reverse, always three youths.

BELL-KRATER WITH LUGS

NO.

1. Providence: Tischbein 2, pl. 44: silens and maenads.

BELL-KRATERS WITH HANDLES

2. London B. M. E 504: A, *Münchener Studien*, p. 85, no. 598: sacrifice.
3. Louvre G 496: *ibid.* p. 85, no. 597: sacrifice.
4. Louvre G 490: Apollo and Marsyas.
5. Petrograd (Stephani 856): komos.
6. Vatican (old number 168): maenads and silens.
7. Tapley Park, Instow, Devon, Lady Rosamund Christie: Dionysos seated, with maenads and silens.

NO.	PAGE
8. London, Mr. John Ford: Tischbein 3, pl. 11: silens pursuing maenads.	186. The Meidias painter: The New York oinochoe GR 1243 is published, from a photograph, in <i>Handbook Metr. Mus.</i> p. 123.
9. London, Mr. John Ford: Apollo and Marsyas. This, and the last two, from the Deepdene collection.	186. The Nikias painter: There were two bell-kraters by this painter in the Deepdene collection: Tischbein 1, pl. 17 (Heraclids drawing lots), and Tischbein 1, pl. 59 (women washing, with Eros and silens).
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184. The Spinelli neck-amphorae: no. 226 in the Borelli Bey catalogue is now in New York (<i>Handbook Metr. Mus.</i> p. 190).	

NOTES ON THE ILLUSTRATIONS

Drawings: Figs. 16, right, and 114, by the late Mr. F. Anderson; 42, 59, 75, 95 B, and 110, by Mr. F. Gearing; 24 bis, 26, 35, 36, 64, 68, 72 bis, 86, 88, and 95 by Mr. E. J. Lambert; 5, 19, 20, and 39 by Professor Karl Reichhold.

Photographs: Figs. 12 ter, 50, 97, 101, 108, 110 bis, 115, 116, and 117 by Mr. George Chaundy; 69 by Mr. Baldwin Coolidge; 6, 8, 10, 11, 12, 30, 43, 61, 64, 84, 91, 93, and 118 by Mr. R. B. Fleming; 1 bis, 16 (left), 32, 34 (above), 45, 50 bis, 58, 62, 71, 81, 82, 87, 100, 103, 107 (below), and 111 by Mr. J. Moore; 9 bis and 38 bis by Messrs. Pacht and Krone; 79 and 96 by Mr. Pancoast; 3, 25, 44, 60, 65, 80, and 112 by Mr. W. J. Bedell.

The remaining drawings were intended to make half-tones, but as it was impossible to reproduce them by this process line-blocks were made, and in these (1) the hair comes out too light; (2) the heads often look too large, because the block-maker has stressed the outer line of the hair-reserve at the expense of the inner; (3) heavy lines in the original, representing relief-lines on the vase, are often indistinguishable from the faint lines which represented reliefless contours and brown inner markings. The third fault is the gravest, and it has necessitated most of these notes. By 'contour' in the following I mean the outline of the figure against the black background.

Fig. 2. No relief-line between tip of nose, and top of neck, save the horizontal line of the mouth. The wreath-string held in the hands red.

Fig. 4. Contours and all other lines are in relief, save the patterns and the woman's lips.

Fig. 7. I have added the brown markings on the silen's body, which are omitted in the *Jahrbuch* drawing.

Fig. 9. Contour relief, except lips and mouth and right knee. Navel and navel-pubes line relief; also the collar-bones, the nipples, the hip-lines and the line which runs upwards and inwards from the middle of the left side. The rest of the inner body marking is brown. The wrinkles brown; the crow's-feet unfortunately omitted in the drawing.

Fig. 14. Contour relief, except the lips. Collar-bones relief, nipples, vertical breast-lines and the other inner markings brown; brown also the intermediate folds of the himation.

Fig. 15. Contour relief, ankles relief. Collar-bones, hip-furrow, besides the usual inner markings, brown.

Fig. 16. Left, from a photograph; right, from a drawing.

Fig. 19. The middle of the body lost. The brown lines have come out too dark in the reproduction.

Fig. 21. Little relief for contour, none for the contour of the face; ankle relief. The usual inner markings brown, including navel and navel-pubes line. The left side of the triangle at the pit of the stomach is brown.

Fig. 22. Little relief for contour, none for the contour of the face, inner markings on neck and arms brown, brown also the vertical lines of the chiton.

Fig. 23. Contour relief. Usual brown inner markings: brown also the lines on the sleeves, the crosses on the corslet, and the dot and circle of the eye.

Fig. 27. Contour relief. The usual brown inner markings: brown the short lines at the pit of the neck.

Fig. 28. Contour relief. Usual brown inner markings.

Fig. 29. Contour relief. Brown for the markings on the sleeve.

Fig. 31. Contour relief, except feet and front of left lower leg. Usual brown inner markings; nostril brown.

Fig. 33 bis. In the original, the arm of Athena crosses the arm of Zeus. Contour relief. Usual brown inner markings. Brown for the intermediate folds on the god's himation. A wash of brown on Athena's crest.

Fig. 35. Contour relief, usual brown inner markings. Brown lines on the chiton of the falling giant. The detestable drawing of the arms is faithfully reproduced from the original.

Fig. 37. Contour relief. Usual brown inner markings. The hip-line in the left-hand silen, and the navel and navel-pubes line in the right-hand silen, brown.

Fig. 38. Contour of the face relief, not so the rest of the contour. Inner markings on the legs brown.

Fig. 46. Little relief contour, except for the face. Ankles relief. The eye is dot-and-circle. The face slightly changed in reproducing the picture.

Fig. 47. Most of the contour relief, including the face. The hair brown. Brown the folds of the chiton, and the markings on arm and leg.

Fig. 48. Little relief for contour, none for the contour of the face.

Fig. 49. Little relief for contour: the chin has relief.

Fig. 52. Contour relief. The usual brown inner markings.

Fig. 54. Contour relief. Necklace, and transverse marks on the body, brown.

Fig. 55. Contour relief, usual brown inner markings.

Fig. 63. Contour relief. Usual brown inner markings. Navel and navel-pubes

line relief. Part of the navel-pubes line lost in the left-hand figure.

Fig. 66. Contour relief. Usual brown inner markings. The boy's navel relief.

Fig. 67. Relief for contour of face, arms, hand, left shoulder, back of neck, inside of legs. Usual brown inner markings. Navel and navel-pubes line relief. Hip-lines brown.

Fig. 70. Corrected from Reichhold by softening the line which runs from the sword-hilt to a point left of Acteon's navel: this line is brown in the original, not black.

Fig. 72. Contour relief. The only brown lines are the line on the forearm and the two neck-lines. The mouth lost through a dint in the pot when it was soft: the same has happened in the original of Fig. 61.

Fig. 74. Contour relief, a brown line on the left leg.

Fig. 75. The fruit white: the leaves red.

Fig. 76. Little relief for contour: hips and lower side of nose no relief.

Fig. 77. Hardly any relief for contour: none for contour of faces.

Fig. 78. Relief for the contour of the face.

Fig. 83. Zeus: relief for most of contour: none for the face contour, except the lower lip, for the front line of the right leg, for the garment. Usual brown inner markings: ankles and linea alba relief. Hermes: contour lacks relief, except the back of the neck, the back of the left hand; and the forehead.

Fig. 86. Little relief for contour: in the left-hand woman; relief for contour of face and neck, of right foot, right arm and hand, left arm and thumb: in Apollo; relief for contour of nose and forehead, under nose-line, neck, left hand: in the other woman; relief for back of left foot only.

Fig. 89. Relief for contour of head, neck, right shoulder, right hand. Body markings relief, except the lines at the ribs.

Fig. 90. Relief for contour of head, neck, right arm, shoulder and hand. Linea alba black. Inner markings on arms, and edge of himation, brown.

Fig. 94A. Hardly any relief for contour. The chin has relief. Usual brown inner markings: the vertical line of the breast is also brown. Navel and ankles relief.

Fig. 98. The lines have been thickened in the reproduction: the hair over the fore-

head of the seated woman has not the right shape; and the upper line of her nostril has been left out. Contour relief.

Fig. 104. Hardly any relief for contour. The chin of the left-hand figure has relief: no relief in the contour of the other faces.

Fig. 105. Hardly any relief for contour. The girl's chin has relief: no relief contour in the woman's face. The inner markings of the body brown. Ankle relief.

SHAPES

References, where possible, to Lau and Brunn's *Griechische Vasen*; in other cases to Genick and Furtwängler's *Griechische Keramik*; to Furtwängler-Reichhold; to Masner's Vienna catalogue; to Furtwängler's Berlin catalogue; and to Reinach's *Répertoire des vases peints*.

Amphora, type A. Lau, pl. 12.1: F.R. 1, p. 266.

Amphora, type B. Lau, pl. 11.2. Like the last, but cylindrical handles and echinus foot.

Amphora, type C. Masner, pl. 6, no. 332: Reinach 1, p. 24.3.

Pointed amphora. Lau, pl. 24.1: F.R. pl. 44.

Panathenaic amphora. Lau, pl. 11.1: F.R.H. 3, p. 77.

Neck amphora with . . . handles. Lau pl. 25.1: F.R.H. pl. 107.2: and other varieties. Handles twisted, ridged, convex, triple, or concave.

Nolan amphora. Lau, pl. 24.2. The earlier examples have usually triple, the later usually ridged handles.

Nikosthenic neck amphora. Pottier, *Album*, pl. 88, G 3.

Loutrophoros. Collignon Couve, pl. 42, no. 1168.

Pelike. Lau, pl. 26.1.

Volute krater. Lau, pl. 32.2.

Calyx krater. Lau, pl. 31.1.

Bell krater. F.R.H. pl. 115 (with lugs): Lau, pl. 31.2.

Column krater. Lau, pl. 32.1.

Stamnos. Lau, pl. 28.1 and pl. 27.1.

Dinos. Lau, pl. 20.1: F.R. pl. 58.

Marriage Lebes. Genick, pll. 14-15.1.

Hydria, shape A (black-figure shape). Lau, pl. 13.1 and pl. 29.1: F.R. 2, pp. 69 and 72.

Hydria, shape B (hydria kalpis). Lau, pl. 14.1: F.R. 2, pp. 70 and 73.

B, a: the picture on the shoulder.

B, b: the picture on the body.

B, c: one picture on the shoulder, another on the body.

Psykter. Lau, pl. 30.2.

Lekythos. Lau, pl. 23.2.

Squat lekythos. Lau, pl. 23.1.

Squat lekythos, type b: like the last, but the body shorter and broader.

Acorn lekythos. Genick, pl. 40.2: Reinach 1, p. 414.2.

Alabastron, F. no. 239.

Round aryballos, Klein, *Liebl.* p. 110.

Guttus. Lau, pl. 24.4.

Oinochoe:

shape 1. Genick, pl. 35.2: *JHS.* 33, p. 107: Reinach 2, p. 190.4.

shape 2. Lau, pl. 22.2: Genick, pl. 35.3: Reinach 2, p. 238.2.

a: has a fillet between neck and shoulder.

b: no fillet.

shape 3 (squat oinochoe). Genick, pl. 33.3: Reinach 1, p. 494.2.

shape 4. Laborde 2, suppl., pl. 8.3: Reinach 2, p. 249.4.

shape 5, a. intermediate between Lau, pl. 15.3 and shape 5b.

b. Lau, pl. 24.3: F. no. 208.

shape 6. Masner, p. 48: F. no. 207.

shape 7. Perrot 9, pl. 16.

shape 8. Lau, pl. 26.5: F. nos. 222 and 223.

Kyathos. Lau, pl. 19.3 and 1.

Pyxis:

shape a. F.R. pl. 57: Reinach 1, p. 440.7.

shape b. *Bull. Metr. Mus.* 5, p. 143, fig. 7.

shape c (low pyxis). F. pl. 6, no. 231.

shape d (box). Klein, *Liebl.* p. 88.

Lekanis. Genick, pl. 27.6: F.R. pl. 68.

Astragalos. F.R.H. pl. 136.1.

Onos. Reinach 1, p. 517.6.

Kantharos. Genick, pl. 26, a: pl. 26, b.

Rhyton. Lau, pl. 40.1: etc.

Phiale. Lau, pl. 27.3.

Kotyle:

type a. Genick, pl. 17.1: F. no. 213.

b. Lau, pl. 19.5: F. no. 215.

Cup kotyle. *A.D.* 1, pl. 59.2.

Stemless cup. *A.D.* 1, pl. 59.1: F. pl. 6, no. 226.

Cup (kylix). The chief types are:

(A) F.R. 1, pp. 172 and 231; F. no. 173:

(B) Lau, pl. 33.1; F. no. 225:

(C) F.R. pl. 47: but these are not kept apart in the book.

Plate. Above, p. 5: F. no. 202.

INDICES

The indices contain: (a) the vases mentioned in this book: the reference is an unaccompanied number, the number of the page in the book. (b) Vases which I have not mentioned in this book, but have assigned to their authors elsewhere: here the reference is a letter followed by a number: the letter is an abbreviation of the artist's name, the number is the number of the vase in my published list of his works: thus, B. 35 means that the vase is no. 35 in the list of the Berlin painter's works given in *JHS*. 31. The abbreviations used are as follows:

- | | | | |
|-------|---|-------|---|
| A. | the Achilles painter: <i>JHS</i> . 34, pp. 179-226. | II. | the painter of the Iliupersis vase in the Villa Giulia: <i>AJA</i> . 1916, pp. 152-153. |
| A. W. | white vases by the Achilles painter: <i>ibid</i> . pp. 219-222 and 226. | K. | the Kleophrades painter: <i>JHS</i> . 30, pp. 38-68, and 36, pp. 123-128. |
| AE. | the painter of the Aegisthus vase in Bologna: <i>AJA</i> . 1916, p. 147 note 1. | N. | the Nikoxenos painter: <i>BSA</i> . 19, pp. 229-247. |
| B. | the Berlin painter: <i>JHS</i> . 31, pp. 276-295: see also p. 40 of this book, lines 14-16. | P. | the Pan painter: <i>JHS</i> . 32, pp. 354-369. |
| D. | the Dutuit painter: <i>JHS</i> . 33, pp. 106-110. | T. | the Troilos painter: <i>JHS</i> . 32, pp. 171-173. |
| E. | the Euergides painter: <i>JHS</i> . 33, pp. 347-355. | Ty. | the Tyszkiewicz painter: <i>AJA</i> . 1916, pp. 144-152. |
| E. C. | the Eucharides painter: <i>BSA</i> . 18, pp. 217-233, and 19, p. 245 note 1. | V. G. | the Villa Giulia painter: <i>RM</i> . 27, pp. 286-297, and 28, p. 125. |
| H. | the painter of the Harrow oinochoe: <i>JHS</i> . 36, pp. 128-133. | Ad. | is short for Addenda. |

I. COLLECTIONS

The vases arranged by collections: within the collection, by shape: within the shape, chronologically as far as feasible. Roman type numerals indicate references in this book; italic, museum numbers.

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II. PUBLICATIONS

ABBREVIATIONS USED IN THE TEXT

(The other abbreviations used will present no difficulty.)

<i>A.D.</i>	<i>Antike Denkmäler.</i>	<i>JHS.</i>	<i>Journal of Hellenic Studies.</i>
<i>AJA.</i>	<i>American Journal of Archaeology.</i>	<i>MFA. Bull.</i>	<i>Bulletin of the Museum of Fine Arts.</i>
<i>Ann.</i>	<i>Annali dell' Istituto.</i>	<i>Mon.</i>	<i>Monumenti inediti dell' Istituto di Corrispondenza archeologica.</i>
<i>Arch. Anz.</i>	<i>Archäologischer Anzeiger.</i>	<i>Mon. Linc.</i>	<i>Monumenti antichi pubblicati per cura della Accademia reale dei Lincei.</i>
<i>A.Z.</i>	<i>Archäologische Zeitung.</i>	<i>Mons. grecs.</i>	<i>Monuments publiés par l'association pour l'encouragement des études grecques.</i>
<i>BCH.</i>	<i>Bulletin de correspondance hellénique.</i>	<i>Pellegrini, VF.</i>	<i>Pellegrini, Vasi greci dipinti delle Necropoli felsinee.</i>
<i>BSA.</i>	<i>Annual of the British School at Athens.</i>	<i>Pellegrini, VPU.</i>	<i>Pellegrini, Catalogo dei Vasi dipinti delle Collezioni Palagi ed Universitaria.</i>
<i>Bull. Metr. Mus.</i>	<i>Bulletin of the Metropolitan Museum.</i>	<i>Pottier, Album.</i>	<i>Pottier, Vases antiques du Louvre (Album).</i>
<i>DeRidder (Ridder, A. de), Catalogue des vases peints de la bibliothèque nationale.</i>		<i>RM.</i>	<i>Römische Mitteilungen.</i>
<i>El. cé.</i>	<i>Lenormant and DeWitte, Elite des monuments céramographiques.</i>	<i>W.V.</i>	<i>Wiener Vorlegeblätter.</i>
<i>F.R.</i>	<i>Furtwängler and Reichhold, Die griechische Vasenmalerei.</i>		
<i>F.R.H.</i>	<i>The same, continued by Hauser and Reichhold.</i>		
<i>Handbook Metr. Mus.</i>	<i>Richter, The Metropolitan Museum of Art. Handbook of the Classical Collection.</i>		

Abrahams, Ethel, <i>Greek Dress.</i>	1909, pp. 143-148	132	1916, p. 334	40
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40-41	1916, pll. 2-6	85	162	ad.
1900, pl. 1	13	110	457	ad.
1903, p. 447	pp. 145-146	55	<i>Amliche Berichte aus den königlichen Kunstsammlungen (Berlin).</i>	
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